

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

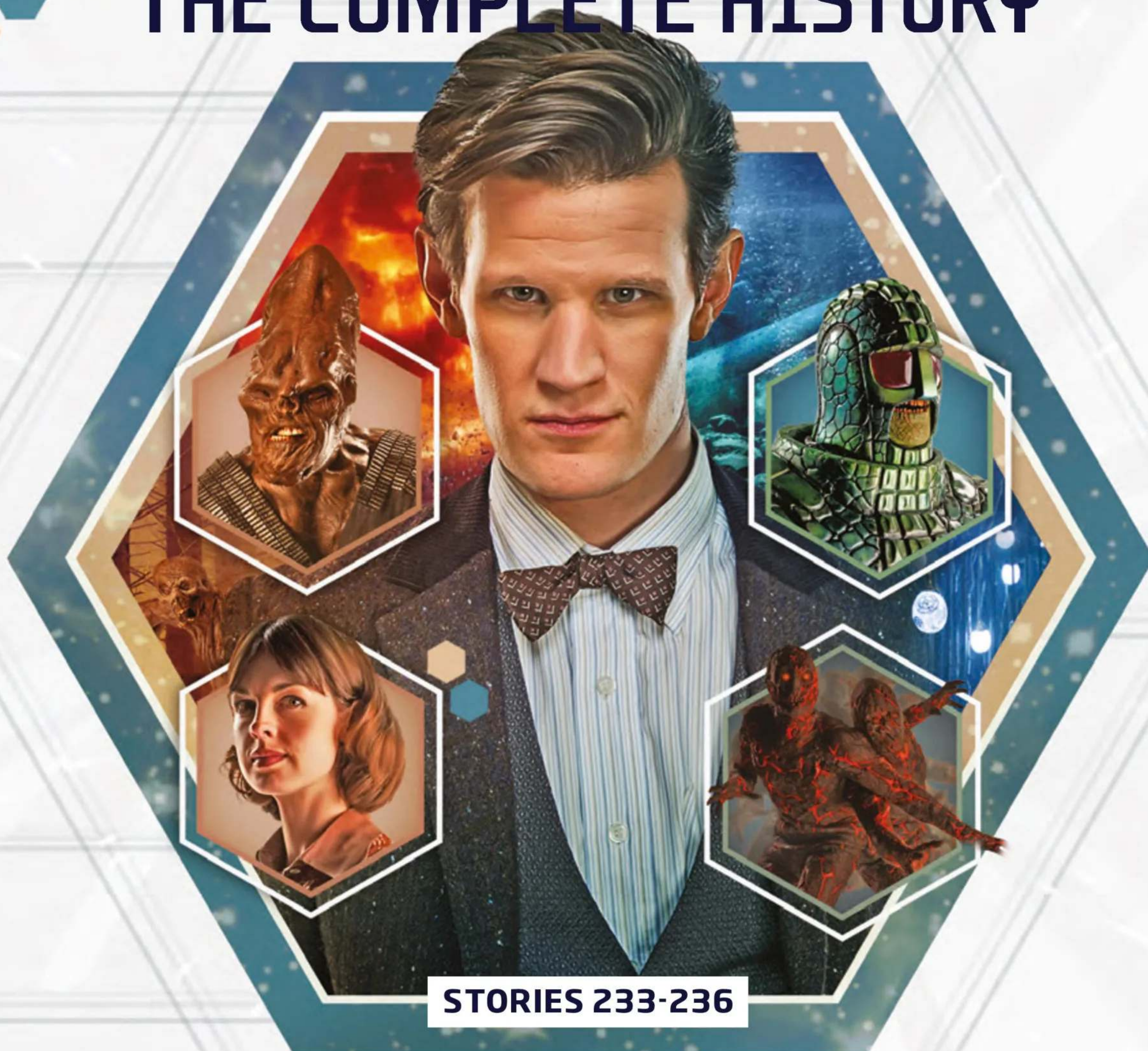
BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 233-236

THE RINGS OF AKHATEN,
COLD WAR, HIDE
AND JOURNEY TO THE CENTRE OF THE TARDIS



BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE RINGS OF AKHATEN

COLD WAR

HIDE

JOURNEY TO THE CENTRE
OF THE TARDIS

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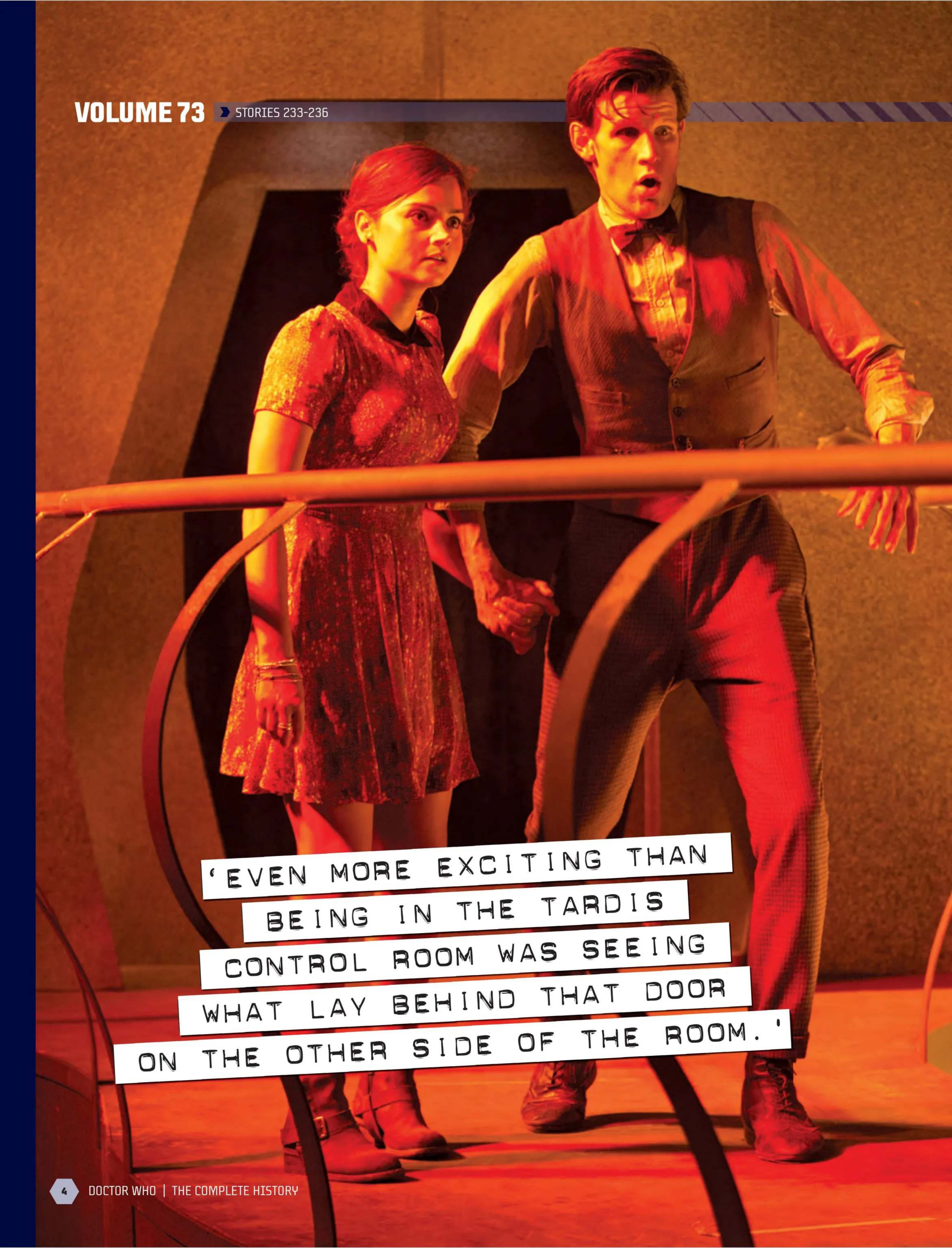
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'EVEN MORE EXCITING THAN
BEING IN THE TARDIS
CONTROL ROOM WAS SEEING
WHAT LAY BEHIND THAT DOOR
ON THE OTHER SIDE OF THE ROOM.'

Welcome

The interior of the TARDIS has always been a source of fascination for me. As a young viewer, I would ache to get a glimpse of the Doctor and his companion in the control room.

Unfortunately, it was not unusual in the 1970s for stories to not include scenes set inside the TARDIS – a source of intense irritation to me. In fact, many stories could go by without the viewer being allowed through the blue doors of the police box exterior – for example, it was a whole eight adventures after *Death to the Daleks* [1974 – see Volume 21] before we got back inside the TARDIS in *Planet of Evil* [1975 – see Volume 24].

However, even more exciting than being in the TARDIS control room was seeing what lay beyond that door on the other side of the control room – the one that led into the interior of the ship. We've had quite a few trips through that door over the years. We've seen bedrooms (with some rather uncomfortable-looking beds) in the appropriately named *Inside the Spaceship*



[1964 – see Volume 2] and *The Web Planet* [1965 – see Volume 4]; the ship's power room in *The Mind Robber* [1968 – see Volume 13]; a tantalisingly glimpsed boot cupboard in *The Masque of Mandragora* [1976 – see Volume 25], seen *en route* to the secondary, wood-panelled control room; endless corridors and some cloisters (home to the legendary, but unseen, cloister bell) in *Logopolis* [1981 – see Volume 33]; and yet more endless corridors as well as the zero room in *Castrovalva* [1982 – see Volume 34].

However, when talking about the inside of the TARDIS, the big event was Part Six of *The Invasion of Time* [1978 – see Volume 28], which took place almost entirely inside the TARDIS. We got to see a swimming pool, lift shafts, a gallery of paintings, a laboratory, a conservatory in which was growing a carnivorous plant, and lots and lots of corridors. Unfortunately, as *Doctor Who* showrunner Steven Moffat has noted himself, there was a degree of disappointment in the realisation of all this as much of the TARDIS interior appeared to have been built from bricks and mortar with not a roundel in sight! The reason for this was that the scenes had been filmed on location in a disused hospital in Surrey.

Keen to deliver an adventure set inside the TARDIS that lived up to expectations, Steven Moffat handed the concept to writer Steve Thompson. The end result was *Journey to the Centre of the TARDIS* [2013 – see page 104] and you can find out how the new TARDIS interiors were created in this volume.

John Ainsworth – Editor



Left: Disappointing TARDIS interiors in 1978's *The Invasion of Time*.



THE RINGS OF AKHATEN

➤ STORY 233

The Doctor takes Clara to see 'something awesome' - the rings of the planet Akhaten. At the planet's Festival of Offerings, Clara meets Merry Gejelh, the Queen of Years, who must sing to keep their god from waking. But it is a sacrifice, not a song, that is required...



'WE CAN SEE
CLARA EMBRACE ALL
THAT THIS ADVENTURE
HAS TO OFFER.'



Introduction

The brief for the script that was to become *The Rings of Akhaten* could easily have been ‘turn it up to 11’. From the awe-inspiring visuals of the planetary system at the beginning, through to the Doctor’s climactic speech – bellowed at a sentient ball of gas – we’re taken to breathtaking extremes.

The markets of Tiaanamaat are equally impressive – teeming with extraordinary alien life. It feels quite unlike the alien worlds more regularly seen in the series: the type that is populated with human colonists. It’s uncommon for *Doctor Who* to present us with such a variety of creatures. In the early days, *The Web Planet* [1965 – see Volume 4] delivered a range of insect-like aliens. *Dragonfire* in 1987 [see

Volume 44] had a few exotic characters in the background. But it wasn’t really until *The End of the World* [2005 – see Volume 48] that we saw a truly diverse range of aliens who play a significant part in proceedings. There have been some rare glimpses since – the bar where the Tenth Doctor introduced Captain Jack and Midshipman Frame in *The End of Time Part Two* [2010 – see Volume 62] and the Maldovarium in *The Pandorica Opens* [2010 – see Volume 66] – but *The Rings of Akhaten* takes things further than ever before.

Ignoring a few short hops in the preceding episode, this is Clara’s first journey in the TARDIS. Even in these early days you can see her embrace all that this adventure has to offer: helping a lost girl, riding a space-age moped through the asteroids and, ultimately, saving the day.

In *The Rings of Akhaten* we see how her parents met and learn that when she was a young girl she lost her mum. It’s a similar backstory to Rose Tyler who lost her dad in a car accident when she was an infant [*Father’s Day*, 2005 – see Volume 49]. Clara’s story of how she got lost on a day trip to Blackpool has something in common with the youthful misadventures described by Donna Noble in *Partners in Crime* [2008 – see Volume 57]. In Clara’s case, however, these biographical details aren’t just there to show us how she became the woman she is today. They are also designed to show us how she’s an ordinary human being, and deepen the mystery of how she seems to have also lived lives in Victorian England and the far future [*Asylum of the Daleks* and *The Snowmen*, 2012 – see Volumes 70 & 72]. ■

Left:
Extraordinary
alien life in the
Tiaanamaat
market.



STORY

The Doctor is investigating Clara's past. He watches as her father, Dave, is surprised by a falling leaf and backs into the path of a car – only to be saved by a woman called Ellie. After a date he gives her the leaf; the most important leaf in human history. [1]

The Doctor sees them again when Clara is a little girl, and then he sees Clara and Dave as they stand at Ellie's graveside.

In the TARDIS, the Doctor asks Clara where she wants to go and she asks to see something awesome, so he takes her to see the Rings of Akhaten, an asteroid ring which is home to an immense pyramid. [2]

They explore a market on an asteroid, full of weird and wonderful alien life, [3] and meet a trader called Dor'een who offers to lease them a moped in return for something with sentimental value.

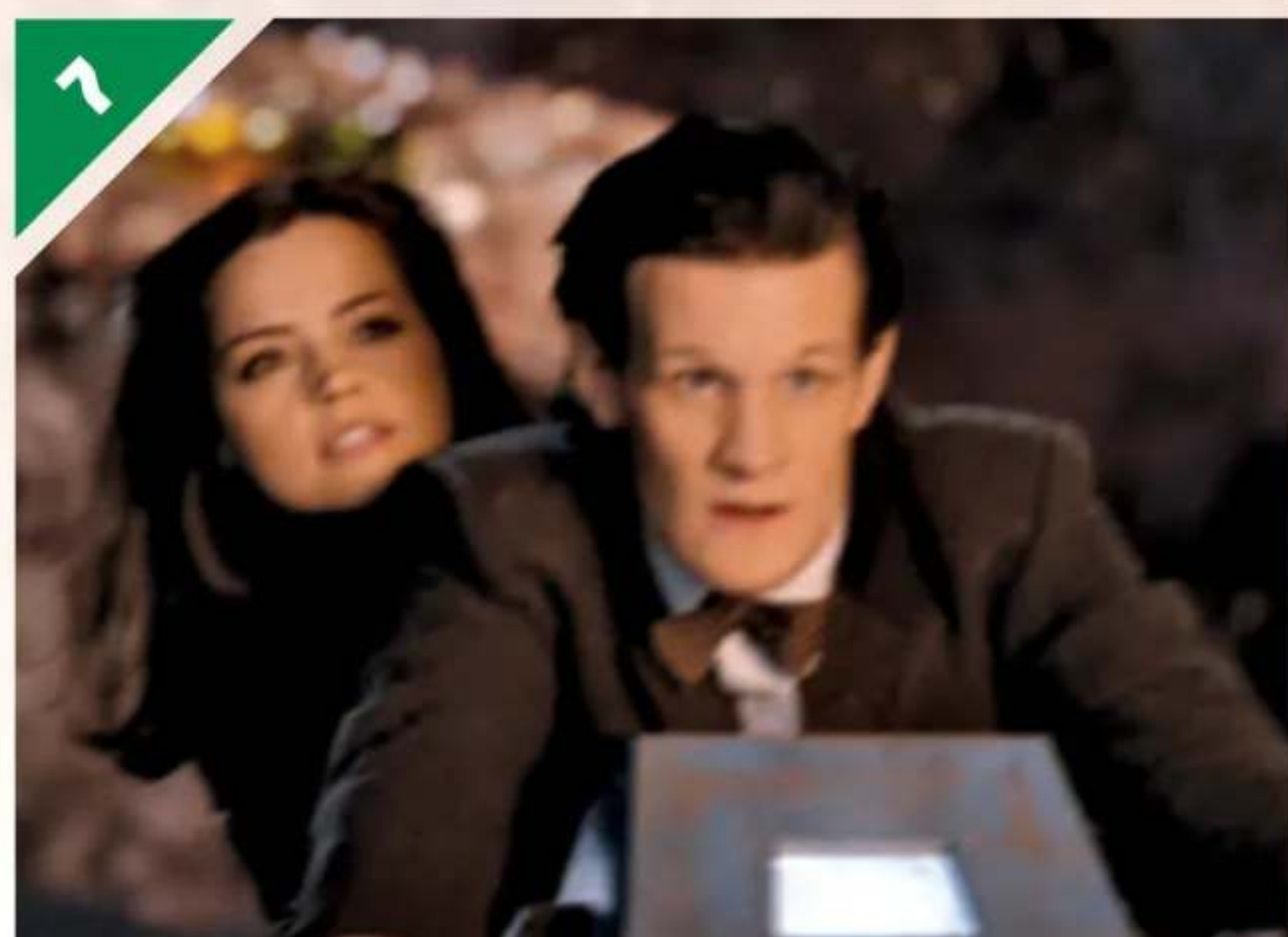
A small girl runs into Clara, then scurries away with two red-robed figures in pursuit. Clara finds the girl who explains that she is Merry, the Queen of Years. She has to sing a special song in front of everyone and she's scared of getting it wrong and making "Grandfather" angry. [4]

Clara assures Merry she will get it right and Merry is led away by the red-robed choristers. One of the choristers then visits the pyramid to sing to a mummified figure seated in a glass case.

That night, Merry is led into a vast amphitheatre. The Doctor and Clara are in the audience as Merry sings; the Doctor explains that she is singing a lullaby to keep the Old God asleep. [5]

Something goes wrong and Merry is lifted off her feet by a ball of light. [6] The Doctor and Clara run off to find Dor'een, and Clara gives the alien her mother's ring in exchange for the moped.





They speed across space after Merry [7] but she is pulled inside the pyramid, where the Chorister is singing to the mummified figure; “Do not wake from slumber.”

The Doctor opens the door to the pyramid using his sonic screwdriver. Merry pins Clara against the glass case with an energy field. [8] The pyramid door closes and the Chorister ends his song and vanishes.

The mummified figure roars into life. Merry has been sent to it as an offering but the Doctor tries to prevent this by telling her not to allow herself to be sacrificed, because she is unique in the universe. [9]

Merry releases Clara but warns that the Vigil are coming. Three robotic figures materialise, knock the Doctor and Clara unconscious and lead Merry up the steps to the mummified monster... [10] But the Doctor uses his sonic screwdriver on them and Merry is released. She remembers a secret song,

and when she sings it a secret door slides open.

Once they are outside the pyramid, the Doctor realises that he has made a mistake. The creature in the glass cage is not “Grandfather” – Grandfather is, in fact, the planet Akhaten! Clara takes Merry back to the amphitheatre where the girl leads the crowd in song.

The Doctor tells the planet to listen to them, then offers it his memories. “Take it all, baby!” [11]

But Akhaten is still hungry. Clara returns to the pyramid on the moped and offers it the most important leaf in human history. [12]

It isn’t just the past, it’s a whole infinity of futures that never happened – which is too much for the sun and it vaporises.

The Doctor takes Clara home and returns her mother’s ring. She remembers seeing him at her mother’s grave and he explains that she reminds him of someone who died.

Pre-production

"Steven called me up and went, 'Would you like to write a really, *really* big one next?' I said, 'Yes please!'" recalled writer Neil Cross when discussing *The Rings of Akhaten* with *Doctor Who Magazine*. Although this would be the first example of Neil's work on *Doctor Who* seen by the viewing audience, it was in fact the second adventure which the experienced scriptwriter and novelist had created for the story. Since late 2011 he had been developing the very contained and atmospheric show which became *Hide* [2013 – see page 74] and which had been recorded from May 2012. Then, a couple of months later, he was asked by the executive producer to develop the key narrative which would take Clara off to another world. Although Neil was concerned that his schedule would not allow him to take on the assignment, he was won over by Steven Moffat explaining how they wanted an alien, fast-moving and large-scale adventure on another world.

Connections: Leaf that alone

► Elements first introduced in the previous story, *The Bells of Saint John* [2013 – see Volume 72], are referenced in this adventure, notably the leaf which caused Clara's parents to meet, and

which was kept inside her book *101 Places to See*.



concerned that their two overseas shoots in Spain and the USA had both been for episodes in the first half of the 2012 series, airing in autumn 2012, leaving no exotic locales for the second part of the series airing in spring 2013. The solution was to go into space and create such a setting. "For this show we wanted to make an imaginary location as much the star as the town in *A Town Called Mercy* [2012 – see Volume 71] and New York in the mid-season finale," Steven told *Radio Times*.

Neil formulated the setting of a planet with inhabited rings and a particular church and religion; against this setting he began to build his narrative. He then spoke to series producer Marcus Wilson and executive producer Caroline Skinner to ask what was the most effective way of spending the allocated budget to the largest effect. It was felt that some basic sets could be redressed, and a great number of alien costumes which had not been used before or featured only in the

background could very effectively create a sense of scale in terms of the alien setting. There were further discussions about the possibility of reusing CGI spaceships from earlier episodes, and this in turn led to Marcus telephoning Neil and commenting that the team had always wanted to do a sequence like the speeder chase in the 1983 movie *Star Wars Episode VI: Return of the Jedi*.

Early drafts

Draft 1 of what was to become *The Rings of Akhaten* was untitled and dated Tuesday 11 September 2012. This opened with scenes of the Chorister preparing alongside the Mummy in the Apex Temple intercutting with Clara preparing to depart with the Doctor. Clara was at the Maitland household about to do the laundry when seeing the Doctor at the kitchen window; the Doctor used his sonic screwdriver to open the kitchen

door and commented on the undercurrent of marmalade before asking if Clara was coming with him. Artie entered, and thought that the Doctor sounded like a wedding DJ; Clara hastily explained that the Doctor was *not* her boyfriend. The Doctor was keen to depart, but Clara had another couple of hours' work to do which meant he had to kill time making tea... Meanwhile at the temple, Merry was being robbed. The rotating drum of the washing machine at the Maitlands' became the time vortex as Clara finally departed with the Doctor. Asking about time travel, Clara enquired, "Could I go forwards in time and have a futuristic sex change and then go back in time and meet myself and fall in love and have a baby?" The pre-credits ended with the Chorister becoming scared when he attempted to reach a very high transcendent note.

The arrival of the Doctor and Clara at the asteroid and then in Tiaanamaat was very close to the finished programme. While negotiating with Dor'een, a retinue of hooded choristers led Merry past, and Clara gave the girl a friendly wave which the child returned when nobody was looking; the Doctor explained

Left:

Clara and her dad Dave remember Ellie.





Above:
"I'll fight you!"

that this was Merry Gejelh. Joining other pilgrims on the edge of the outer ring, the Doctor gave Clara a pair of opera glasses so that she could study the distant pyramid and see the Chorister and the Mummy. Clara then saw the Mummy twitching inside the box in the pyramid; the Doctor realised that the ritual which was being performed had in fact originated as a sacrifice. When the Doctor headed back to the TARDIS to help Merry, he discovered

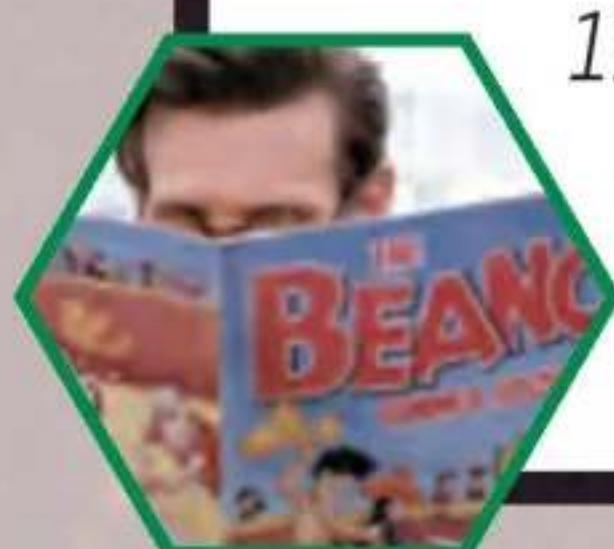
that it had vanished and soon saw that it was floating above him in an elliptical orbit above the rings; somebody had moved it. In payment for the speeder bike, Clara finally handed over to Dor'een her late grandmother's ring. When the Doctor discussed marmalade sandwiches

outside the pyramid door, Clara commented, "The marmalade thing - I think that's actually more your bears. From Peru"; this was a reference to Paddington, the children's character created by Michael Bond in a series of books that began with *A Bear Called Paddington* in 1958 and then in television series since 1975. Picking up on this, the Doctor replied, "D'you know, I've always wanted a duffel coat. Tartan lining. And toggles for buttons. I do like a toggle. I mean, a duffel coat would be much more practical in cold weather than a long... scarf. Long scarf." (The Doctor's love of toggles had already been referred to in Neil Cross' script for *The Hider in the House* - later *Hide*). As the Mummy woke, a long tongue emerged from its mouth and lolled on its chest. Merry told the Doctor and Clara that if they left her alone she could stop the creature waking, and then produced a long, ceremonial dagger from inside her gown which she held at Clara's throat and pushed her back against the glass cube. The Vigil did not appear until the Mummy had arisen, and Merry explained that they were coming to feed the unwilling Queen of Years to the Grandfather; the Vigil in this version comprised five figures. When Merry recalled *The Thief of the Temple and the Nimmer's Door*, she added, "A poor boy called Auric steals the Secret Songs..." The Doctor used his sonic to create an invisible sound field around the Vigil as the Doctor explained to Clara that they were a "sonic weapon, generated by a thanato-ausic wave generator I shouldn't wonder... They're sending messages to your brain, manipulating your cortex. They're sound waves, nothing more." The Doctor's "sonic spanner" acted like noise-cancelling headphones. Escaping through the secret door, the Doctor used his sonic to jam the flagstones shut in the

Connections: Classic comics

➤ As the story opens, the Doctor is seen reading the *Beano Summer Special*

1981; the children's comic had first been published in 1938.



face of the Vigil and the Mummy clawed at the walls of its prison. While the Doctor joined Clara and Merry at the speeder, the sonic finally exploded, freeing the Vigil. As the Vigil were about to grasp the trio, a beam of light from the apex of the pyramid shot out to the planet Akhet; seeing this light, the Vigil emitted a terrible wail and sank like ghosts into the pyramid. The Doctor realised the truth about the identity of the Grandfather as the planet Akhet billowed and unfolded... which was where the draft concluded.

An alien planet

Draft 2 was dated Friday 21 September 2012. This continued the previous draft with the Doctor initially preparing to climb the pyramid and then – seeing the orbiting TARDIS – turning back to Merry and Clara at the speeder and asking, “Could you give me a lift?” As the planet Akhet grew like a vast anemone, the speeder dropped the Doctor

off on the TARDIS roof to deliver his speech to the creature... as he was lifted by the tentacles of the colossus away from the police box; this draft concluded at the end of the Doctor’s speech.

Draft 3 – dated Friday 5 October 2012 – was entitled *Alien Planet* and now had a new pre-credit sequence, as on the finished programme, with Dave and Ellie; the couple walked together at a waterfront a week later with Dave in a Harrington jacket and a T-shirt depicting the band Madness, and the montage had Dave placing a ring on Ellie’s finger, Ellie coming out of a second-hand bookshop heavily pregnant, and the couple in a birthing suite. The time at which Clara waited to join the Doctor was 5.30pm. The material with Clara finding Merry hiding at the abandoned building was added, along with the locked TARDIS; Clara’s ring now belonged to her mother. The detail of the Mummy’s tongue was now omitted as was the destruction of the sonic. Having seen the Doctor fail to subdue the planet, Clara jumped on the moped and sped over to the TARDIS, stepping onto the roof to help the Doctor by offering her leaf. This draft concluded with Akhet winking out of existence as Merry proudly sang her song.

The readthrough draft of *Alien Planet* was dated Wednesday 17 October 2012 and saw many small refinements such as changes to the Dave and Ellie montage, the omission of the Doctor’s opera glasses and Paddington Bear references, and also a note that a coda scene was to be added.

After the second draft in late September, Steven indicated to Neil that he felt Clara’s travels in the TARDIS should unfold via the tale of her parents rather than scenes at the Maitland

Connections: Meet the parents

▶ Clara’s parents are Dave Oswald and Ellie Ravenwood who met in autumn 1981; Ellie was born on 11 September 1960 and died on 5 March 2005.



Left:
The young
Queen
of Years.



Connections: For Hicks

► Dave comments that his daughter wants to be footballer Bryan Robson, who in October 1981 was transferred from West

Bromwich Albion to Manchester United for a record fee.



household, and the device of the leaf – which would link back into the previous episode *The Bells of Saint John* [2013 – see Volume 72] – was devised. Neil had also envisaged the force of the vampiric planet – which the writer compared to the concept of old, alien gods in the writings of horror author HP Lovecraft – as originally

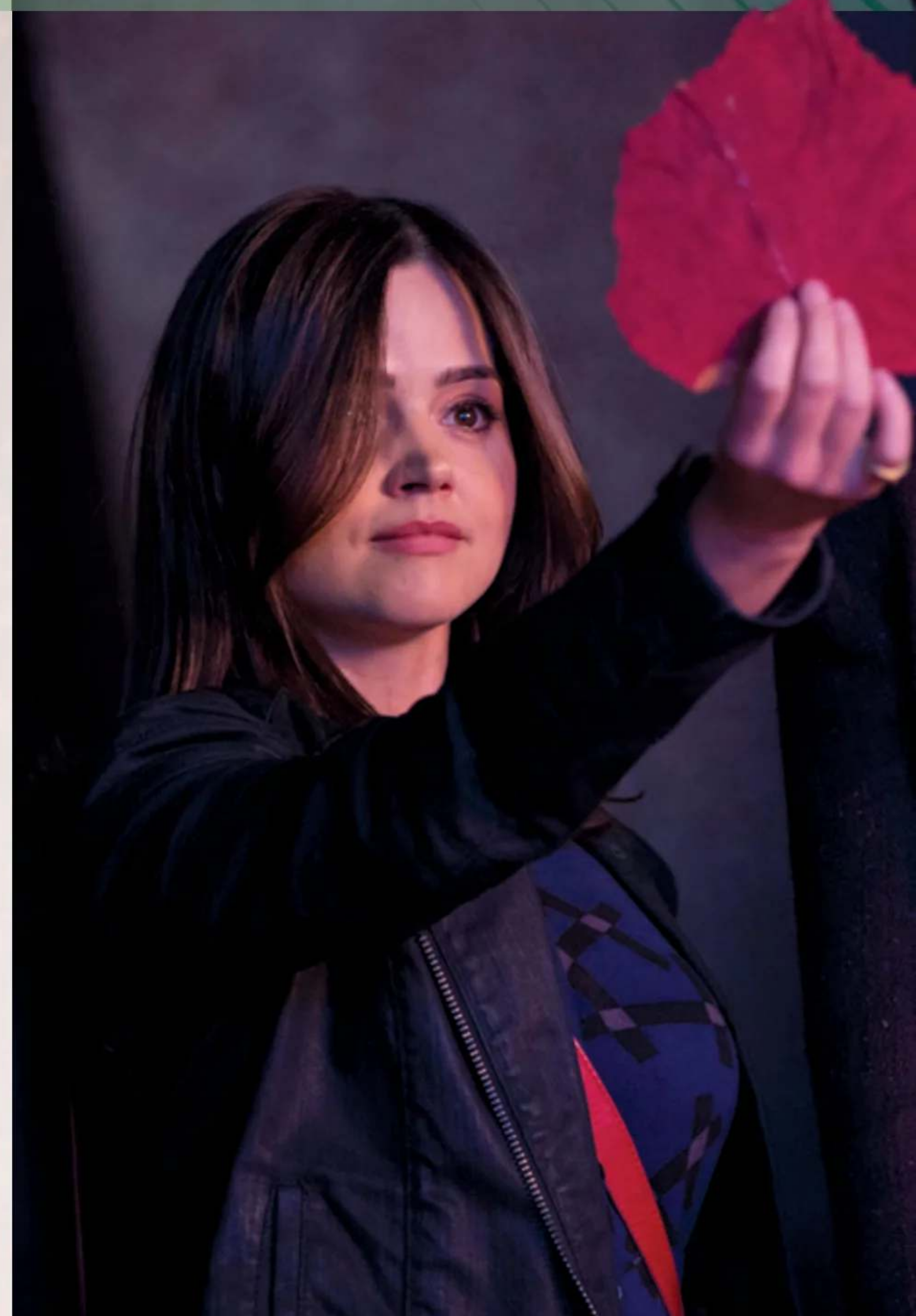
being defeated by a lengthy speech from the Doctor, but instead Steven wanted Clara to take centre-stage to overcome the menace.

Scheduled as production Block Nine, Neil's second episode was to be directed by Farren Blackburn, who had worked on *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70]; he was subsequently to direct further Neil Cross scripts when hired to work on the series *Luther*. The readthrough for the episode took place at noon on Wednesday 17 October at Roath Lock's conference room, with Matt Smith returning from location work on Block Eight (*The Bells of Saint John*) that morning. "It's Clara's first experience of an alien world, realising what life will be like to travel with the Doctor," enthused Jenna-Louise Coleman in *Radio Times*. "It's big and heartfelt, but really funny. An epic episode." A location recce was staged from 2pm on Wednesday 17, and the graduation photo of Clara was staged with Jenna at Roath Lock on the afternoon of Friday 19 October.

The readthrough draft of the script was simply named *Alien Planet*, although with various small revisions, the shooting script was then issued as *The Rings of Akhaten* on Thursday 18; this had a placeholder for the coda scene in the TARDIS which was added as a postscript

on Friday 19 October. The opening scene was described as 'an ordinary day in autumn 1981' and introduced 'Dave (25)... he's uncomfortable in a Burton's suit and tie' and 'Ellie... she's lovely. Maybe a touch New Romantic round the edges.' In the graveyard scene, Clara was specified as being 16 years old, and waiting in the hallway of the Maitland house, Clara was originally watching the clock tick down to 7.30pm.

The planet Akhaten was described as: 'Red, orange and gold clouds churn and eddy across its surface. It hangs there, dominating the screen – solemn in its majesty and silent grandeur. It's surrounded by a vast double ring system. Two rings, hundreds of miles between them. They're glinting, metallic, half-eclipsed by the globe they encircle.'




Left:

"Will this leaf suffice?"

transactions – touching brow to crest, crest to pinnacle, pinnacle to proboscis. The Doctor and Clara pass through flickering holographic advertisements – they're all showing a garlanded young girl. The futurism of the holograms is at odds with the stone buildings, which are weathered and of diverse exotic design: rounded, bulbous, twisty, pointed. There are minarets, domes, strangely shaped windows, oddly sized doorways.' Later when the Doctor referred to the Festival of Offerings, he 'nods to one of the holograms: the smiling young girl'.

The Queen of Years

Dor'een was described as 'a huge, ferocious-looking alien' while Merry Gejelh – the Queen of Years – was outlined as 'a little girl, no more than nine years old. She's wrapped in a scarlet hood. We don't see her face – just wide, terror-stricken eyes. She looks like a tiny little ghost.' As Merry took her place for the song, it was noted that 'Merry emerges, casting off the red hood, revealing the white dress underneath'. There were no lyrics indicated in the script for the songs sung by Merry and Chorister Rezh Baphix; the Long Song was described as 'haunting, elegiac. Utterly beautiful.'

The three Vigil made 'a horrible, guttural croaking... [wearing] military coats. Long, twisted metal hands, like roots. Oval heads, into which are fitted two identical circular openings for eyes. A grilled mouthpiece. Twisted metal hands trailing grotesquely long nails. Heads tilted at cat-like angles... and they drift through the building... making a horrible

Obviously not of natural origin... as the inner ring rotates, the pyramid heaves into view. It's an ancient, stepped pyramid. More Mesoamerican than Egyptian. Many miles wide at the base, tapering to a point. At the apex, there are windows.'

With reference to a city in Western Morocco, a spaceport in the 1977 science-fiction movie *Star Wars* and the capital city of Egypt, Tiaanamaat was described as 'a vast alien market. Casablanca, Mos Eisley, Cairo. It's bustling – and very, very NOISY.' It was inhabited by 'a sea of aliens. More aliens than we've ever seen in one place. They surge through the streets, tread on each other's feet and hooves and tails – nodding excuse me – they stop at stalls to buy goods – with cards – with psychic

Connections: Many Claras

▶ The Doctor is seen studying photographs of Clara, including the Victorian Clara seen in *The Snowmen* [2012 – see Volume 72] and Oswin Oswald from *Asylum of the Daleks* [2012 – see Volume 70].



Connections: Special day

► The Doctor compares the Festival of Offerings to Pancake Tuesday, the common term for Shrove Tuesday, the day preceeding Ash Wednesday and the start of Lent.



Return visit

► The Doctor comments that he has visited Tiaanamaat a long time ago with his granddaughter; this was Susan, who we had seen travelling with the Doctor from *100,000 BC* [1963 - see Volume 1] to *The Dalek Invasion of Earth* [1964 - see Volume 4] and who had reappeared in *The Five Doctors* [1983 - see Volume 37].



Right:

The Doctor and Clara confront Akhaten.

croaking. Like a Dalek on a badly tuned radio, slowed down. It's desperately unpleasant. And then they run silent. And that's worse.' In the script, the Vigil were silent as they searched for Merry.

Inside the Apex Temple, 'at the top of the steps sits a large glass cube. And in the cube, on a wooden throne, sits a gaunt, leathery mummy. Conceivably human. Perhaps alien. More South American than Egyptian-looking, it resembles the Tollund Man: blackened skin, yellow teeth, sockets for eyes. It sits chin to chest, as if asleep in its chair.' This description made reference to the mummified corpse of a fourth-century-BC man found preserved in a Danish peat bog in 1950. When the Pilgrims joined in with

Merry's song, the stage directions noted, 'This isn't a song of surrender, or sacrifice or worship. It's a song of triumph. This is the *Marseilles* [sic] scene in *Casablanca*'; this was a reference to a patriotic sequence in the classic 1942 movie where Laszlo ordered the house band to play the French national anthem, drowning out a group of German officers singing their own anthem of *Die Wacht am Rhein*. The flashbacks of Ellie speaking to her daughter and the Doctor telling Clara that they didn't walk away were not indicated in the script.

The planet of Akhaten turned into 'a wall of light - which parts, revealing an immense, baleful face. The planet is like a genderless, cosmic Medusa - a fever dream of *Le Voyage dans la Lune*. The Man

in the Moon's insane wife. It smiles at the Doctor. Long, long past sane'; *Le Voyage dans la Lune* was a 1902 silent film made by Georges Méliès. Further descriptions of the planet indicated its 'hate-filled eyes' and 'it smiles a smile we'd fear to meet in dreams'; when the Doctor offered his memories, 'the monster's expression intensifies: becomes insanely ravenous... infinite pleasure on the creature's face now - greedy anticipation... the creature's eyes roll with pleasure - as it begins to feed.' Then as the Doctor continued with his memories, 'The creature's expression grows wary... the planet's eyes widen with horror... the planet opens its mouth in pain... the planet screams in fear.'

In the original climactic scene, when Clara spoke of the most important leaf in human history, she said, "It's full of the things I love the most... the days I haven't had yet. The places I've never been... all the things I really wanted, the things I saved up for the future. Things so precious I never mentioned them to anyone... all the days still to come - all the good things I ever wished for... so come on. They're yours." As the Doctor climbed to his feet and stood beside her, he continued, "All the good things that should've been, but



never were. All the unlived days – and there’s definitely a lot of them to be getting on with. All that hope... that’s too much. Even for your appetite.”

Phonetics sheet

The closing TARDIS scene was originally scripted slightly differently. After Clara said that she wouldn’t compete with a ghost, the stage directions noted, ‘Tears in her eyes. And now the Doctor walks over to her. Stands there. Reading her. The hurt in her eyes.’ As the Doctor spoke of all the people she saved, Clara wept: ‘Tears spilling onto her cheeks now... she admires the ring. Then grins, wipes her tears away. Kisses the ring. Slips it on to her finger. Gives him a smile. Brave and hurt and triumphant. And she steps outside, walking home. The Doctor watching all the way.’

A phonetics sheet was also issued for the script when it was still called *Alien Planet* and covered the pronunciation of Akhaten (A-ka-ten), Akhet (A-ket), Lugal-Irra-Kush (Loo-gal Ear-a Koosh), Lucanians (Loo-kane-ians), Hoolooovoo (Hoo-loo-voo), Ceth Luketh (Seth Loo-keth), Oom VoTivig (Um Vo-Tee-vig), Terraberserker (Te-ra-

be-ser-ka), Kodion Belt (Ko-dee-on Belt), Ultramancer (Ul-traa-man-er), Dor’een (Door-eeen), Merry Gejelh (Merry G-el-el), Rezh Baphix (Rez Ba-fix) and Tiaanamaat (Tee-an-a-mat).

The main narrative of the adventure began the day after *The Bells of Saint John* with the Doctor returning for Clara at 7.30pm as agreed. Dave and Ellie were seen to meet in autumn 1981, and other flashbacks saw Clara as a newborn baby and at the ages of one year, 18 months, four years, 10 years and 16 years (the latter soon after March 2005); in *The Bells of Saint John* it was suggested that she was 24 years old in spring 2013.

The cast for the episode was minimal. Appearing as Clara’s parents were Michael Dixon and Nicola Sian; Michael had appeared in series such as *Coronation Street* while Nicola’s TV work included *Doctors*. Much of the episode was carried by 10-year-old Emilia Jones who had been in the European mystery series *House of Anubis* and the highly stylised Channel 4 thriller *Utopia* which had recorded earlier in the year; she is also the daughter of famed singer/presenter Aled Jones. She had featured in numerous West End shows such as *Shrek: The Musical* before *Doctor Who*. ■

Above:

Tired at the end of another day saving the universe.



Production

Above:
"Doctor, why's
everything
on this planet
green?"

Once more unto the breach! Start filming Neil Cross's latest *Doctor Who* ep tomorrow. Gonna be a ride!!!' tweeted Farren Blackburn on Sunday 21 October. Recording on Block Nine commenced on Monday 22 October with a location day scheduled from 9.30am to 8.30pm. Poor weather hampered work at Rupert Brooke Drive in Newport – an area used extensively on the *Doctor Who* spin-off *Torchwood: Children of Earth* in September/October 2008 – which was where the 1981 sequence of Ellie rescuing Dave was recorded, complete with fake bus stop; Matt Smith's material was shot first so that he could be

released to return to Roath Lock for work on *The Bells of Saint John*, so subsequently Matt was doubled in other shots by his usual stand-in, Ian William George. Stunt driver Andy J Smart was at the wheel of the period Morris Marina 1.8 provided by Motorhouse Hire. In the evening, Dave seeing Ellie home was recorded, with Matt back from the studio unit and a rain machine pressed into service for the downpour.

Pink script amendments were issued on Monday 22 October, adding the Doctor saying that Clara was not possible, omitting an exterior shot of the Doctor waiting for Clara outside the Maitlands' front door, moving the opening titles from after Clara telling the Doctor that she wanted to see something awesome, adding the Chorister confronting Clara while searching for Merry, and changing

Connections: Seaside memories

► Clara recalls how she had been lost on the beach at the Lancashire coastal resort of Blackpool one Bank Holiday Monday; in its heyday, massive crowds descended on the city during public holidays.



the Doctor's comment about the TARDIS being moved by somebody else to the ship moving herself. The Doctor's speech after Clara offered her leaf was originally changed so that he said, "Come on. Eat up. Consume the unlived days... Oh. You're looking peaky. Are you full? I expect so. Because there's quite a difference, isn't there? Between the things that have happened and the things that might? Between the stories of days gone by... and all that hope for the days still to come? There's an awful lot of one. But there's an infinity of the other. Stored up in there like a battery. Passed on from mother to daughter. All that infinite hope. And those infinite days that might have been... snatched away by time." A small dialogue change for the closing scene was issued as a blue amendment later that day.

Alien pilgrims

Tuesday 23 was also a location day, this time starting at a playground off Goldsmith Close in Newport for the Doctor's meeting with the four-year-old Clara played by Cerys Anne Selby; following this the crew moved on to St Woolos Cemetery which had featured in *Blink* [2007 – see Volume 56] (recorded November 2006) and *The Next Doctor* [2008 – see Volume 60] (recorded April 2008) for the 16-year-old Clara – now played by Jenna – with her father at the grave of her mother. Returning to the Roath Lock TARDIS set, the Doctor studying the different Claras on the monitor and then asking his new companion what she would like to see were recorded. Further blue script amendments were made on Tuesday 23 which altered some of the dialogue between Clara and the first Chorister.

The bulk of the episode was recorded in studio. Work on Wednesday 24 was

scheduled for 8.30am to 9.30pm and commenced in Studio 1 with the Doctor guiding Clara out of the TARDIS to gaze upon the Rings of Akhaten. The team then relocated to Studio 4 where the market place of Tiaanamaat (or Tiannamat as the shooting schedules referred to it) had been constructed for the discovery that the TARDIS had vanished and Clara using her mother's ring as rental for Dor'een's moped.

The Millennium FX team was out in force to dress the many alien pilgrims seen in the market place, with Neill Gorton's team including Cliff Wallace, Rachel Gannon, Simone MacDonald, Kirsa Ferrero, Kate Walshe, Tim Quinton, Charlotte Barrett, Anthony Parker and Steve Painter, while Andy Heath was responsible for a puppet version of Dor'een seen in close-ups and also for the application of the Dor'een prosthetic to Karl Greenwood, a regular *Doctor Who* monster performer since 2005. "I've always wanted to do a scene like the *Star Wars* cantina," Neill Gorton told *Radio Times*. "We can't afford to make 30-odd

Below:
Face off!



Connections: Time and Space

Offering his memories, the Doctor speaks of his long life and how he walked away from the Last Great Time War and marked the passing of the Time Lords – as mentioned in *The End of the World* [2005 – see Volume 48] and *The End of Time* [2009/10 – see Volume 62] – and how he saw the birth of the universe which he had referred to in *Destiny of the Daleks* [1979 – see Volume 30] and kick-started in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], as

well as seeing time run out in that same adventure.



brand-new aliens all at once, so over the past few years I've collected various moulds and casts. In my spare time I'd quietly sculpt another alien then bash out another one, so that when the opportunity came around, we could go, 'Aha! Look, we've got all this stuff that we can utilise.'" A pink script revision issued the same day dropped an effects shot of Clara seeing orbiting spaceships upon her arrival at Tiaanamaat.

The standard scheduled studio hours for the rest of Block Nine were 8am to 7pm each day. Thursday

25 October found the team in Studio 4 recording the arrival of the TARDIS at Tiaanamaat and the first encounters with Dor'een and Merry, as well as Merry being led away by the Choristers. Emilia Jones' working hours as a child were restricted each day and arranged around tuition sessions; all her scenes on this first day were scheduled from 10.50am onwards. While Millennium FX's Fiona Walsh took care of the prosthetics work on Emilia and the Choristers, Farren Blackburn's family had a chance to visit him at work. At lunchtime, there was a surprise for Matt Smith in the form of a TARDIS-shaped birthday cake presented by the crew (all adorned in Matt Smith masks) to celebrate his 30th birthday that Sunday; this presentation by Caro Skinner was





recorded and formed a 1'14" video posted by the BBC website the following day. The behind-the-scenes team had been present to cover the major alien shoot and focus on the many different species created by Millennium, as well as getting comments from Farren.

Matt was booked to promote the DVD and Blu-ray release of *Doctor Who: Series 7: Part 1* in London on Friday 26 October; in the morning he pre-recorded an interview with Radio 2's Steve Wright, and then took part on a panel alongside Caroline Skinner at the MCM Expo London Comic Con where he spoke to Nick Beake of BBC London about the commitment of *Doctor Who* fans. Back at Roath Lock, Jenna and Emilia recorded the bulk of the scenes showing Clara finding Merry at the abandoned building in Studio 2, along with an insert shot of Clara's precious book being clasped at the graveside. Freya Hargreaves of Millennium FX supervised the first use of the unearthly, masked Vigil.

Farren's unit returned to Rupert Brooke Drive on Saturday 27 October, with recording

at a private house from 8am covering the montage and flashbacks at the Oswald House. Emily Cooke was the 10-year-old Clara to whom Ellie spoke in her bedroom, after which Franklyn Lewis was newborn Clara, Poppie Grace Goldup was one-year-old Clara and Amira Roucliffe was 18-month-old Clara. With these scenes completed, some pick-up shots of Ellie rescuing Dave were recorded out on the road. Recording continued back at Roath Lock through to 7pm of Clara leading Merry through the market side streets in Studio 4, and a pick-up shot of Merry at the outer ring, plus parts of Merry explaining to Clara why she was so scared at the abandoned building.

Matt and Jenna

Neither Matt nor Jenna were required for work in Studio 3 on Monday 29 October which covered numerous scenes with Merry, the Chorister and the Mummy in the Apex Temple, with Cliff Wallace and Steve Painter of Millennium FX in charge of the prosthetics that transformed Aidan Cook – who had previously played the Crooked Man in *The Hider in the House* (latterly *Hide*) – into the Mummy. That afternoon at 3.40pm, Matt's interview was broadcast on Radio 2's *Steve Wright in the Afternoon*. Matt and Jenna rejoined the crew on the Apex Temple set on Tuesday 30 October for the recording of the Doctor and Clara's arrival and the awakening of the Mummy, while Benjamin Cook of *Doctor Who Magazine* was scheduled for a set visit along

Left:

The power of the sonic.

Below left:

Alien pilgrims of Akhaten.

Connections: Classic quotes

▶ Talking to Merry about the creation of the universe, the Doctor quotes the poem *The Walrus and the Carpenter* which Lewis Carroll included in his 1871 book *Through the Looking-Glass*. He later quotes the nursery rhyme *To Market, to Market* which was first published in 1611 when he tells Clara, "Home again, home again, jiggety jig!"





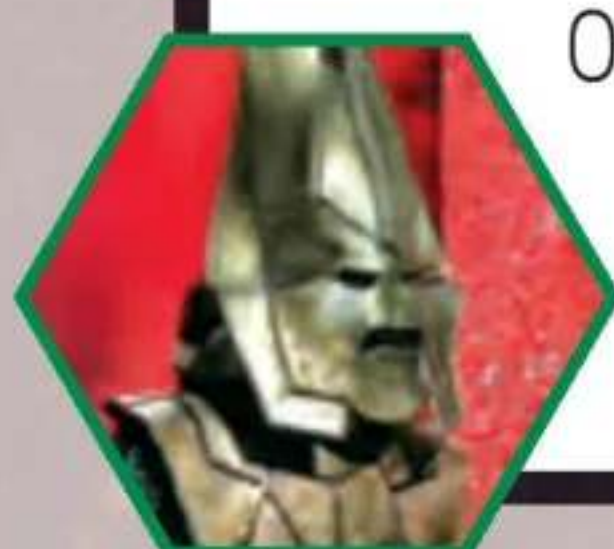
Above:
"Hold on tight!"

with other studio guests. The climactic scenes in the Apex Temple were the focus for work on Wednesday 31 October, with stunt arranger Crispin Layfield supervising the action movements as the Doctor and Clara were flung around by the Vigil; Gordon Seed and Dani Biernat doubled Matt and Jenna respectively. Following the day's recording, Matt and Jenna went to the conference room for the Block 10 readthrough of *The Last Cyberman* (latterly *Nightmare in Silver* [2013 – see Volume 74]). In the meantime, the local press picked up

Connections: Mad world

► The Doctor notes that he has been in universes where the laws of physics were devised by the mind of a madman, such as the antimatter world created by the will of the insane

Omega in *The Three Doctors* [1972/3 – see Volume 19].



on the fact that Caerphilly singer Zoe Alexander – whose rant at the judges on ITV1's *The X Factor* on Saturday 18 August had attracted many complaints – was working on the episode; Zoe had been a crowd artist on the first location day and on Tuesday 30 told *Wales Online*, "It's great to be working on *Doctor Who* – the people are a lot nicer than some you get to meet working in TV. I'm

loving it but I'm hoping that this is just a start for me."

From Thursday 1 November, work moved to the exterior of the Apex Temple, starting with the arrival of the Doctor and Clara, and marmalade-themed discussions of how the Doctor could open the stone portal. Shots of the Mummy bursting out of its glass prison were also recorded on the temple set, while a B camera picked up shots of the dormant Mummy waking. Visiting the set from lunchtime onwards was Dominic Maxwell, the theatre and comedy critic for *The Times*. Work in Studio 3 on Friday 2 covered the escape of the Doctor, Clara and Merry on the speeder bike from outside the temple and also the Doctor's dialogue as it confronted the Grandfather on the side of the temple facing the planet; Farren was again joined by his family to conclude the second week of recording. On Friday 2, some of the speeches from the Doctor and Clara as they addressed the planet were changed in pink coloured amendments, while a green revision was issued to change the description as Clara left the TARDIS in the final scene. Matt then recorded the BBC's 'It's Showtime!' Christmas promotional items at Pinewood on Saturday 3 November.

Greenscreen work

Only Matt and Jenna were required for recording on Monday 5 November. The exhausted Doctor concluded his diatribe to the greedy parasite in Studio 3, after which all the greenscreen work for the material with the Doctor and Clara on the speeder bike was recorded in Studio 1; the behind-the-scenes crew were present again to capture Matt and Jenna being buffeted on the prop by the breeze from a wind machine. Jenna described being on the speeder as "like riding a bucking



bronco". Finally, Clara's ring was returned to her as she left the TARDIS in Studio 4. The Doctor and Clara taking their seats alongside the other pilgrims at the amphitheatre were recorded on Tuesday 6 in Studio 4.

A pick-up day was scheduled from 10am to 6.30pm on Monday 12 November in tandem with work on Block 10. Farren worked with Emilia in Studio 3 for shots of Merry being dragged towards the pyramid

and Clara reaching out to her, with Jenna recording a few shots at the start of the morning (although it had originally been thought that Jenny Phillips might be the hand-double for Clara in this material). The behind-the-scenes crew covered Emilia's greenscreen and wire work, an experience that the young actress very much enjoyed.

Block X DB1 was then scheduled from 9.30am to 7pm on Thursday 15 November, with the crew starting out on location for the Cybermen story, and returning to Studio 3 for pick-up shots with Clara and Merry at the abandoned building. Only two shots remained outstanding. The materialisation of the TARDIS back at the Maitlands' was recorded along with the series finale on Monday 26 November by director Saul Metzstein, while the shot of Clara waiting with her book was recorded on a mock-up set at Roath Lock by a double-bank unit under John Hayes and Stephen Woolfenden on Friday 30 November. ■

Connections: Alien colours

► An alien species called the Hoolooovoo had also been referred to as being a super-intelligent shade of the colour blue in Douglas Adams' 1979 novel *The Hitchhiker's Guide to the Galaxy*.



Left:

Clara mingles with the locals.

PRODUCTION

Mon 22 Oct 12 Rupert Brooke Drive, Newport (Ext Street/Trees)

Tue 23 Oct 12 Playground, Goldsmith Close, Newport (Kids' Playground); St Woolos Cemetery, Bassaleg Road, Newport (Graveyard); BBC Roath Lock Studios: Studio 4 - TARDIS

Wed 24 Oct 12 BBC Roath Lock Studios: Studio 1 - TARDIS/Asteroid; Studio 4 - Tiaanamaat: Marketplace

Thu 25 Oct 12 BBC Roath Lock Studios: Studio 4 - TARDIS/Tiaanamaat: Outer Ring/Market Stall/Outer Ring (Street)

Fri 26 Oct 12 BBC Roath Lock Studios:

Studio 2 - Abandoned Building/Graveyard

Sat 27 Oct 12 Rupert Brooke Drive, Newport (Oswald House - Clara's Bedroom/Montage/Ext Street); BBC Roath Lock Studios: Studio 4 - Abandoned Building/TARDIS/Tiaanamaat: Outer Ring (Street)

Mon 29-Wed 31 Oct 12 BBC Roath Lock Studios: Studio 3 - Apex Temple

Thu 1 Nov 12 BBC Roath Lock Studios: Studio 3 - Ext Apex Temple/Door to Temple/Apex Temple/ Abandoned Building

Fri 2 Nov 12 BBC Roath Lock Studios: Studio 3 - Ext Apex Temple/Ext Temple - Facing Planet

Mon 5 Nov 12 BBC Roath Lock

Studios: Studio 3 - Ext Temple - Facing Planet; Studio 1 - Greenscreen; Studio 4 - TARDIS

Tue 6 Nov 12 BBC Roath Lock Studios: Studio 4 - Tiaanamaat: Amphitheatre - Outer Ring

Mon 12 Nov 12 BBC Roath Lock Studios: Studios 3 - Greenscreen and wires

Thu 15 Nov 12 BBC Roath Lock Studios: Studio 4 - Abandoned Building/TARDIS

Mon 26 Nov 12 Beatty Avenue, Roath, Cardiff (Ext Maitland House)

Fri 30 Nov 12 BBC Roath Lock Studios - Maitland House: Hallway and landing

Post-production

Below:

Emilia Jones runs through the script with director Farren Blackburn.

Various choral pieces for the episode – with lyrics by Murray Gold – were recorded by the 60-piece Crouch End Festival Chorus lead by David Temple at Air Lyndhurst Studios from 7pm to 10pm on Monday 26 November. Two additional choral pieces – *Rest Your Weary Holy Head* and *Final Song* – were then recorded with the main BBC National Orchestra of Wales in

a session on Monday 28 January 2013; 15 new cues running to almost 16 minutes were recorded. The music dubbed onto the opening sequence was *Ghost Town* by the British ska band The Specials; released in June 1981, it had been Number 1 in the UK charts for three weeks from July 1981.

Originally in the pre-credits, as Dave looked around, lost, he asked a random passer-by, “Excuse me. Sorry mate, I’m looking for Warmah Home Loft



Insulation, Ltd? I've got an interview. I'm a bit late." The passer-by shrugged and Dave walked on.

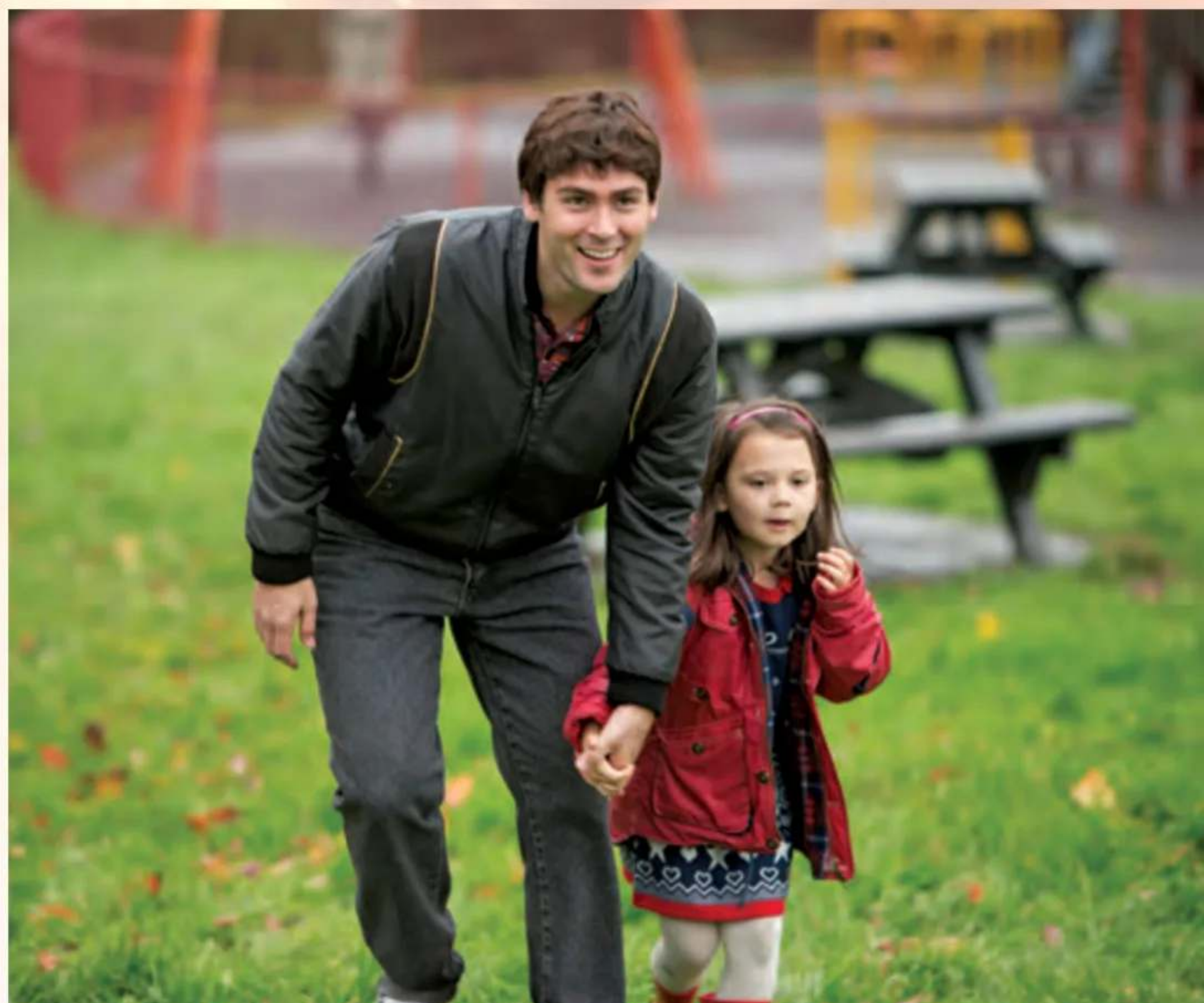
After Dave assured Ellie that he was fine after his narrow escape, he added, "Death by leaf. Imagine that. How random can you get?"

At the playground, when Dave apologised for his toddler daughter wanting to be Bryan Robson, he added, "But her reach exceeds her grasp, if you know what I mean." When the Doctor in turn apologised, he added that he was "miles away" and called Clara "you little tinker".

"Open your eyes"

On the asteroid, when the Doctor helped Clara position herself with her eyes shut, when she originally said she was ready, she then said, "No. Wait." As she stood with eyes squeezed shut, the Doctor told her, "It's okay. You can open your eyes." "I don't want to," explained Clara, "Not yet. I'm trying to remember. I want to remember exactly how it feels. I want to freeze the moment. Can you do that? Can you freeze time?" Looking at her tenderly, the Time Lord replied, "Nobody can do that. Time moves in one direction. Memory moves in another. But you'll remember." Nodding that she understood, Clara asked, "Promise?" "Cross my hearts," assured the Doctor as Clara squeezed his hand and opened her eyes, saying, "Oh. My. Goodness. Gracious."

As the Doctor pointed out the different aliens to Clara, after spotting the Hoolooovoo, he originally indicated "Ceth Luketh". The first scene of the choristers in the Apex Temple originally came far earlier, after the first Chorister encountered Clara in his search for the Queen of Years. After



Merry told Clara that she was hiding, Clara asked, "From who?" "Everyone," replied the girl, as if the answer was self-evident. "Okay. And why's that?" asked Clara. "Because I don't want to be the Queen of Years," explained Merry. "And what's that, when it's at home?" asked the bemused traveller. Returning to the TARDIS, when Clara found the ship locked she knocked on the door, saying, "Let me in. Come on. Let me in," and then knocking harder and whispering, "I've got a little girl here that needs help. So come on. Throw me a bone." When Merry asked what was wrong, Clara replied, "I'm getting a vibe. Are you getting a vibe?" After Clara assured Merry that she would get her song right and they left the abandoned building, the Vigil were to be shown moving through the market towards the TARDIS.

When Clara was shocked by Merry being drawn towards the distant pyramid, her outburst was longer, concluding with "Excuse me? IS SOMEBODY GOING TO HELP THAT LITTLE GIRL?" Back in the market place, after the Doctor told Clara that they did not walk away

Above:
Daddy and daughter time.



Above:
The Vigil arrive!

from these situations, he continued, “Oh, and of course it’s not your fault. Don’t be silly.” “But – we’re going this way. And she’s going that way,” pointed out Clara. “Because we need...” continued the Doctor whose face fell as he suddenly saw a space where he was expecting to find, “The TARDIS.” “What TARDIS?” asked Clara. “The TARDIS. The TARDIS. The one that’s not here,” replied the Doctor, looking around. “Doctor,” said his new travelling companion, to which the Doctor snapped, “What? Not now. I can’t find the TARDIS.” He then paused and considered, “She moved! Why did she move?” “Can’t you make it come to you?” asked Clara. “How?” asked the Time Lord in response. “I don’t know. You’re the spaceman,” ventured the impossible girl as the Doctor suddenly broke into a run.

Back at Dor’een’s, when the Doctor told Clara that he needed something precious, she asked, “Why?” “To pay,” he explained.

After discussing the Doctor’s spanner/screwdriver, Clara asked him, “Seriously? Nothing else?” The Doctor paused, and then replied, “No.” Clara’s eyes flashed with anger before she looked at her mother’s ring.

As the Doctor attempted to open the pyramid door and explained to Clara that they were on sacred ground, he asked his companion, “Did you happen to bring any marmalade sandwiches?” “To space?” asked Clara, “Why would I bring sandwiches to space?” “Because of the monsters,” explained the Doctor. “And monsters enjoy a sandwich, do they?” asked the new traveller. “You’d be surprised. Marmalade has charms to soothe the savage breast,” replied the Time Lord. “That’s music. ‘Music has charms to soothe the savage breast,’” insisted Clara, quoting William Congreve’s phrase from the 1697 tragedy *The Mourning Bride*. “Exactly! That’s right! Music!” agreed the

Doctor. “Doctor, can you actually do this?” asked the concerned Clara, “You’re not trying to distract me into not noticing that we’re locked out?” “No. Why?” asked the Doctor as he pressed his ear to the stone door. After a cutaway to the confused Merry inside the temple, the scene outside continued between the Doctor and Clara. “What if we drive the moped through the windows?” suggested Clara. “Imagine a train travelling at two hundred miles an hour. Then imagine a bumble bee flying into the train,” replied the Doctor, adding, “The bumble bee is you.” “Yeah, getting that. Doctor...” said Clara. “Yes?” asked the Time Lord. “I’m not having fun,” explained the young woman, “I thought it would be funner.” “Oh, nonsense,” replied the Doctor, “This is fun. This is a right old chuckle. We’ll be done in a few minutes, put our feet up.” As Merry screamed when the Mummy opened its eyes, Clara called to her, “We’re coming! Be brave! We’ll be there soon!”

Marmalade sandwich

After the Chorister transmatted out of the pyramid, the Doctor examined the glass cube and commented, “Sound goes in but doesn’t come out. That’s a nice feature.” When he later assured Merry that she did not have to give herself to this vampiric force, the Doctor continued, “How many stories do you know?” “Ten billion and one,” replied the girl. “What’s your favourite?” asked the Time Lord. “*The Lovers on the Banks of the Dead*.” As the Mummy beat on the glass, and the Doctor asked if he could tell her a story she might not have heard, Merry asked “What’s it called?” “*How to Make a Marmalade Sandwich*,” said the Doctor as the Mummy screamed in rage, “In order to make a marmalade sandwich, first you

have to create the universe.” “I don’t know what that means,” said Merry, “Then I’ll start it another way,” agreed the Doctor, “Once upon a time, the universe came together and decided to make you.”

As Merry told the Doctor and Clara that the Old God of Akhaten would eat them all and spread across the system, she originally added that he would spread, “Across the infinities. Seeking whom he may devour.” After Clara had indicated that she wanted to *assist* and asked angrily about what the Doctor had said earlier, the Time Lord replied, “What stuff specifically? I say a lot of stuff. There was a lot about jam, for example.” “Marmalade,” corrected his assistant. “Well, at the end of the day that’s just orange jam,” commented the Doctor. In the closing TARDIS scene, when Clara realised that the Doctor had been there at her mum’s grave, she continued, “I didn’t know until... back then. It just popped into my mind’s eye.” ■

Below:

Clara’s mother’s grave.



Publicity

► After transmission of *The Bells of Saint John* on Saturday 30 March, a 30" trailer for *The Rings of Akhaten* was made available. Further promotion for the episode came on Tuesday 2 April when Jenna-Louise Coleman took part in a live phone interview with Nick Grimshaw on the BBC Radio 1 Breakfast Show. On Tuesday 2, the new *Radio Times* offered a photo feature in *Spot the Alien* which depicted the Doctor and Clara amidst the alien pilgrims at the amphitheatre, and Patrick Mulkern selected the episode as *Pick of the Day* describing it as 'a tale bursting with spectacle and poignant

incidents'. A 46" video *Introducing The Rings of Akhaten* with comments made on the series press launch day by Matt and Jenna was made available on Wednesday 3, and was followed by two extracts from the episode on Thursday 4; these comprised the 37" *Welcome to The Rings of Akhaten* as the Doctor showed Clara the view from the asteroid and 23" of *The Doctor & Clara Explore* in the bustling market streets.

► *The Rings of Akhaten* was previewed in issue 459 of *Doctor Who Magazine* which featured an interview with Neil Cross.

Below:

Clara and the Doctor enjoy a show that's out of this world.



Broadcast

► Airing on Saturday 6 April at 6.15pm, *The Rings of Akhaten* won its slot against *You've Been Framed Rides Again!* and afterwards a 3'55" video of *Behind the Scenes of The Rings of Akhaten* was made available on the BBC website showcasing the alien crowds in the marketplace and the greenscreen work; in addition to Matt and Jenna, comments were also presented from Steven Moffat and Farren Blackburn. BBC America also offered the 31" *Doctor Who Inside Look* about Clara's first experience of travelling with the Doctor in *A Classic WHO Moment* with comments from Jenna, Matt and Steven. *The Rings of Akhaten* was the most requested programme on iPlayer during April, with over two million viewings.

► On Wednesday 15 May, the weekly edition of *The Beano* included a

complete reprint of its 1981 Summer Special as read by the Doctor, with editor-in-chief Mike Stirling explaining, 'Everyone at *The Beano* was delighted to see one of our Summer Specials appear on *Doctor Who*... We're all really excited about this issue and thrilled that *Doctor Who* is one of our fans. We hope Matt Smith and the whole *Doctor Who* team love this issue. We're giving every child the opportunity to travel back in time – just like the Doctor.'

► Reviewed in issue 460 of *Doctor Who Magazine*, *The Rings of Akhaten* was not well received, with Graham Kibble-White saying, 'The story slows so badly that by the 20-minute mark we still haven't got past the head-swaying Muppet choir'.

Above:

Who doesn't enjoy reading *The Beano*?!

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Rings of Akhaten	Saturday 6 April 2013	6.15pm-7pm	BBC One	43'45"	7.45M (14th)	84

Merchandise

The *Rings of Akhaten* was part of the *Series 7 – Part Two* DVD/Blu-ray set, released by 2|entertain in May 2013. This set included a special feature entitled *Doctor Who: The Companions*. The story was then part of *The Complete Seventh Series* box set in October 2013, available on DVD and Blu-ray. Extras on this set included: *Pond Life*, *As Good as Gold*, behind-the-scenes featurettes, *Last Days of the Ponds*, *The Science of Doctor Who*, *The Companions* and *Doctor Who at Comic Con*.

Right:

Artwork for the poster from Pyramid Posters.

Music from *The Rings of Akhaten* featured on the *Doctor Who Series 7* CD. It was released by Silva Screen in September 2013. Incidental music from this episode was also part of Silva Screen's 11-CD *Doctor Who: The 50th Anniversary Collection*, released in September/November 2014 (as well as the four-CD



version released in December 2013). Pyramid Posters produced a poster for *The Rings of Akhaten* in April 2013. ■

Right:

Extras on the DVD release of the story.



Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Michael Dixon Dave
Nicola Sian Ellie
Emilia Jones Merry
Chris Anderson The Chorister
Aidan Cook The Mummy
Karl Greenwood Dor'een

UNCREDITED

Ryan Cloud, Debbie Cox, Zoe Alexander,
Scott Stevenson Passers-by
Ian William George Double for The Doctor
Franklyn Lewis Newborn Clara
Poppie Grace Goldup One-year-old Clara
Amira Roucliffe 18-month-old Clara
Victoria Thomas, Rhys Matthews, Sian
Howells Passers-by (Playground)
Oliver Davies Child
Cerys Anne Selby Four-year-old Clara
Justin Beaver, Howard Howell, Ben Fido,
Rhian Hatch, Mike Wendell, Tilly Harris,
Patricia Dichler, William Jones, Andrew
Hunter Humanoid Aliens
Dean Hennessy, Ian Hilditch, Darren Clarke,
Rhiannon Ward, Azaria Frost, Kally Davies,
Carolyn Jolliffe, Samantha Darling, Lisa
Jones, Josh Green, Andrew Hunter, Mickey
Lewis, Ian Hoyle, Jeremy Harvey, Meg
Mossemeneer, Sasha Latoya, Samantha
Longville, Natie Marie Davies, Benjamin
Holmes, Nicholas Dunwell, Gwion Ap
Rhisiart, Jack Ralls, Richard Husband, Sarah
Anne Evans, Debbie Cox, Darren Swain, Luke
Bailey, Jack Ralls, Richard Husband, Patricia
Dichler, Rhian Hatch Millennium Aliens
Chester Durrant, I-kay Agu Choristers
Jon Davey, Claudio Laurini, Matt Doman Vigil
Matthew Cox Voice of the Vigil
Emily Cooke 10-year-old Clara
Gordon Seed Stunt Double for The Doctor
Dani Biernat Stunt Double for Clara

Left:

Chris Anderson
plays the
Chorister.



CREDITS

Written by Neil Cross
 Series Producer: Marcus Wilson
 Producer: Denise Paul
 Directed by Farren Blackburn
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Dani Biernat,
 Gordon Seed, Andy J Smart
 First Assistant Director: David Mack
 Second Assistant Director: Heddi-Joy Taylor-Welch
 Third Assistant Director: Danielle Richards
 [uncredited: Delmi Thomas, Harry Bunch]
 Assistant Directors: Gareth Jones, Louise Cavell
 [uncredited: Charlotte Lailey de Ville,
 Gareth Webb]
 Location Manager: Nicky James
 Unit Manager: Mony Till
 Location Assistant: Iestyn Hampson-Jones
 Production Manager: Phillippa Cole

Production Coordinator: Claire Hildred
 Assistant Coordinator: Gabriella Ricci
 Production Secretary: Sandra Cosfeld
 Production Assistants: Rachel Vipond,
 Samantha Price
 Assistant Production Accountant: Rhys Evans
 Assistant Script Editor: John Phillips
 Script Supervisor: Rory Herbert
 [uncredited: Steve Walker]
 Camera Operator: Joe Russell [uncredited: Paddy
 Blake, Richard Stoddard, Martin Stephens]
 Focus Puller: James Scott, Chris Reynolds
 [uncredited: Duncan Fowlie,
 Chris Samworth, Trevor Speed, Leo Holba]
 Grip: Gary Norman [uncredited: Steve Manningham,
 Ellis Wyn Jones, Clive Baldwin, Damien Roberts]
 Camera Assistants: Meg de Koning, Sam Smithard,
 Cai Thompson [uncredited: Kriss Dallimore,
 Matt Lepper, James Brown, Laurence Watson]

Below:

Greenscreen work on *The Rings of Akhaten*.



Assistant Grip: Owen Charnley [uncredited:
Ben Moseley, Sam Reeves, Jac Hopkins]
Sound Maintenance Engineers: Ross Adams,
Chris Goding [uncredited: Laura Coates,
Chris Hughes, Glyn Hamer]
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
[uncredited: Ian Jewels]
Electricians: Bob Milton, Nick Powell, Gafin Riley,
Gareth Sheldon
Supervising Art Director: Paul Spriggs
Art Directors: Amy Pickwood, Lucienne Suren
Set Decorator: Adrian Anscombe
Production Buyers: Adrian Greenwood,
Holly Thurman
Standby Art Director: Nandie Narishkin
Assistant Art Director: Richard Hardy
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Chargehand: Ian Griffin
Set Dressers: Jayne Davies
Prophands: Austin J Curtis, Jamie Farrell,
Jamie Southcott
Standby Props: Helen, Atherton, Rob Brandon
Dressing Props: Mike Elkins, Paul Barnett
Graphic Designer: Chris Lees
Graphic Artist: Christina Tom
Storyboard Artist: Andrew Wildman
Petty Cash Buyer: Florence Tasker
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
[uncredited: Dave Mount Stephens]
Practical Electrician: Christian Davies
Props Makers: Penny Howarth, Alan Hardy
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Scenic Artist: John Pinkerton
Assistant Costume Designer: Fraser Purfit
Costume Supervisor: Carly Griffith
Costume Assistants: Katarina Cappellazzi,
Gemma Evans [uncredited: Sian Samuel,
Maria Franchi, Bianca Ward]
Make-Up Artists: Vivienne Simpson,
Sara Angharad, Allison Sing

[uncredited: Julie Fox Pritchard]
Casting Associate: Alice Purser
Assistant Editors: Becky Trotman, Katerina Aust
VFX Editor: Joel Skinner
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Sound Effects Editor: Paul Jefferies
Foley Editor: Jamie Talbutt
Graphics: Peter Anderson Studio
Additional Visual Effects:
BBC Wales Visual Effects
Online Editor: Geraint Pari Huws
Colourist: Mick Vincent
With thanks to:
Crouch End Festival Chorus
Conducted by David Temple
The BBC National Orchestra of Wales
Conducted and Orchestrated
by Ben Foster
Recorded & Mixed by Jake Jackson
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llŷr Humphries
[uncredited: Christian Joyce,
Gareth Merion Thomas]
Costume Designer: Howard Burden
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Special Effects: Real SFX
Prosthetics: Millennium FX
Editor: Sam Williams
Production Designer: Michael Pickwood
Director of Photography: Dale McCready
[uncredited: Neville Kidd]
Line Producer: Des Hughes
Executive Producers: Steven Moffat,
Caroline Skinner
BBC Cymru Wales
bbc.co.uk/doctorwho
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Profile

NEIL CROSS

Writer

Born Neil Gadd in Bristol on 2 September 1969, he had an unsettled childhood. His mother Edna, suffering severe post-natal depression, walked out when he was five, leaving him and his brothers and sisters with their father Alan, a post office worker.

Two years later his mother took the children back, to live in Edinburgh with his South African stepfather Derek Cross. His stepfather later fled the country for another woman, disappearing with Mormon Church funds, and so Neil and his mother returned to Bristol.

A keen fan of fantasy TV and movies, Cross wrote and drew comic books from age eight, but by 15 his difficult upbringing had led him to delinquency and he was expelled from Brislington Comprehensive and thrown out of the family home. He lived in squats in Bristol, then Brighton, for many years.

Eventually, in his early 20s, he took A-levels at night school



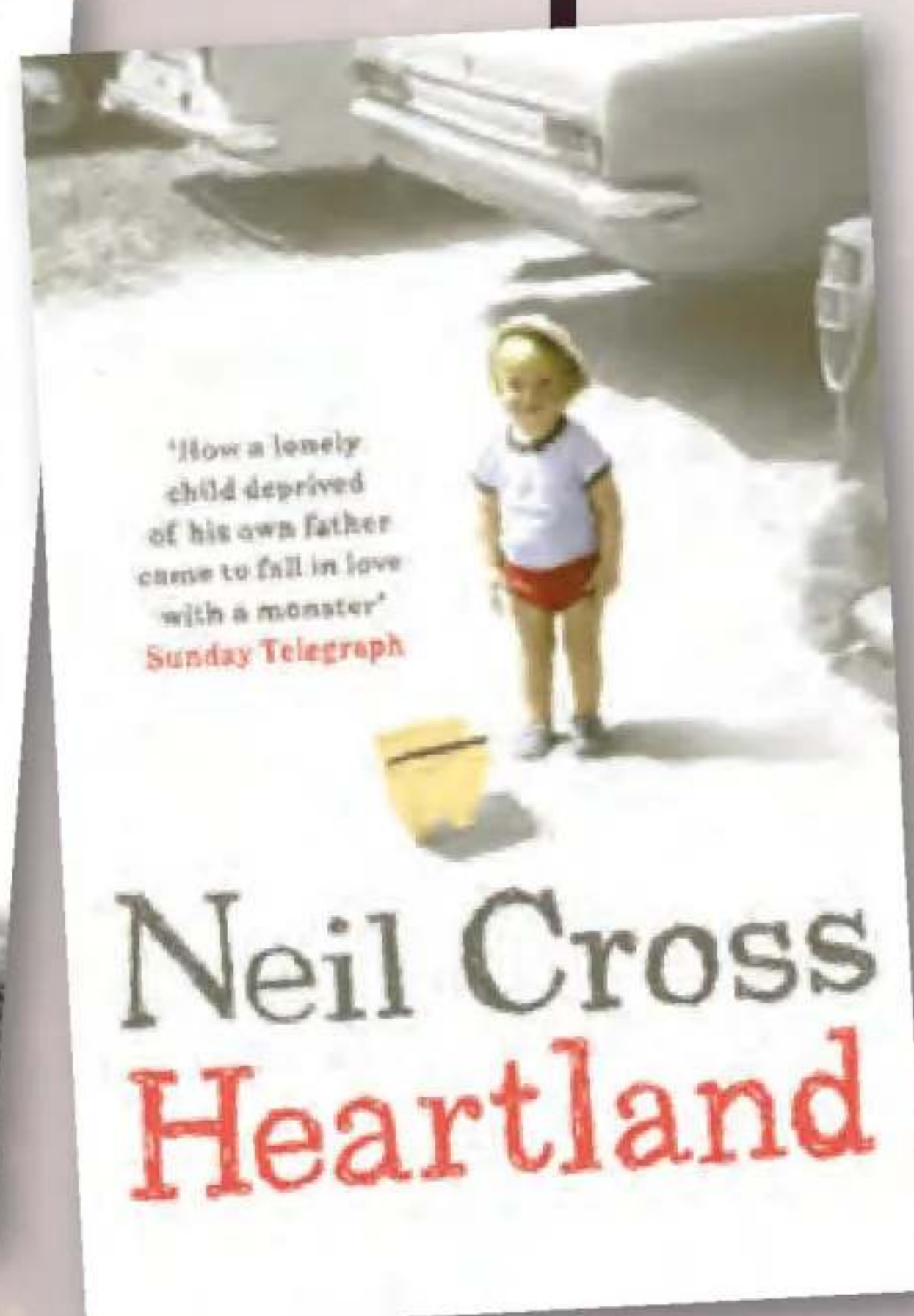
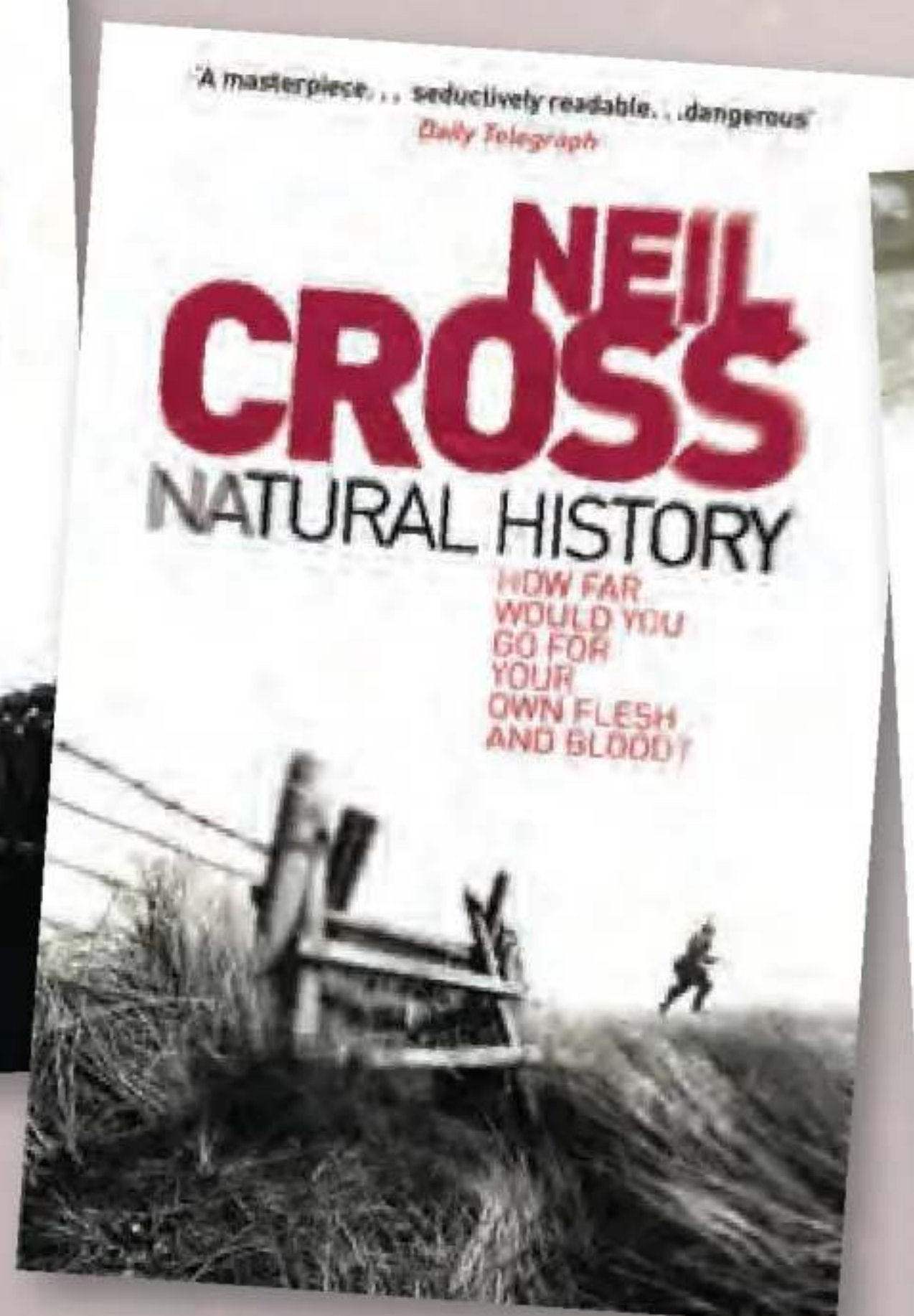
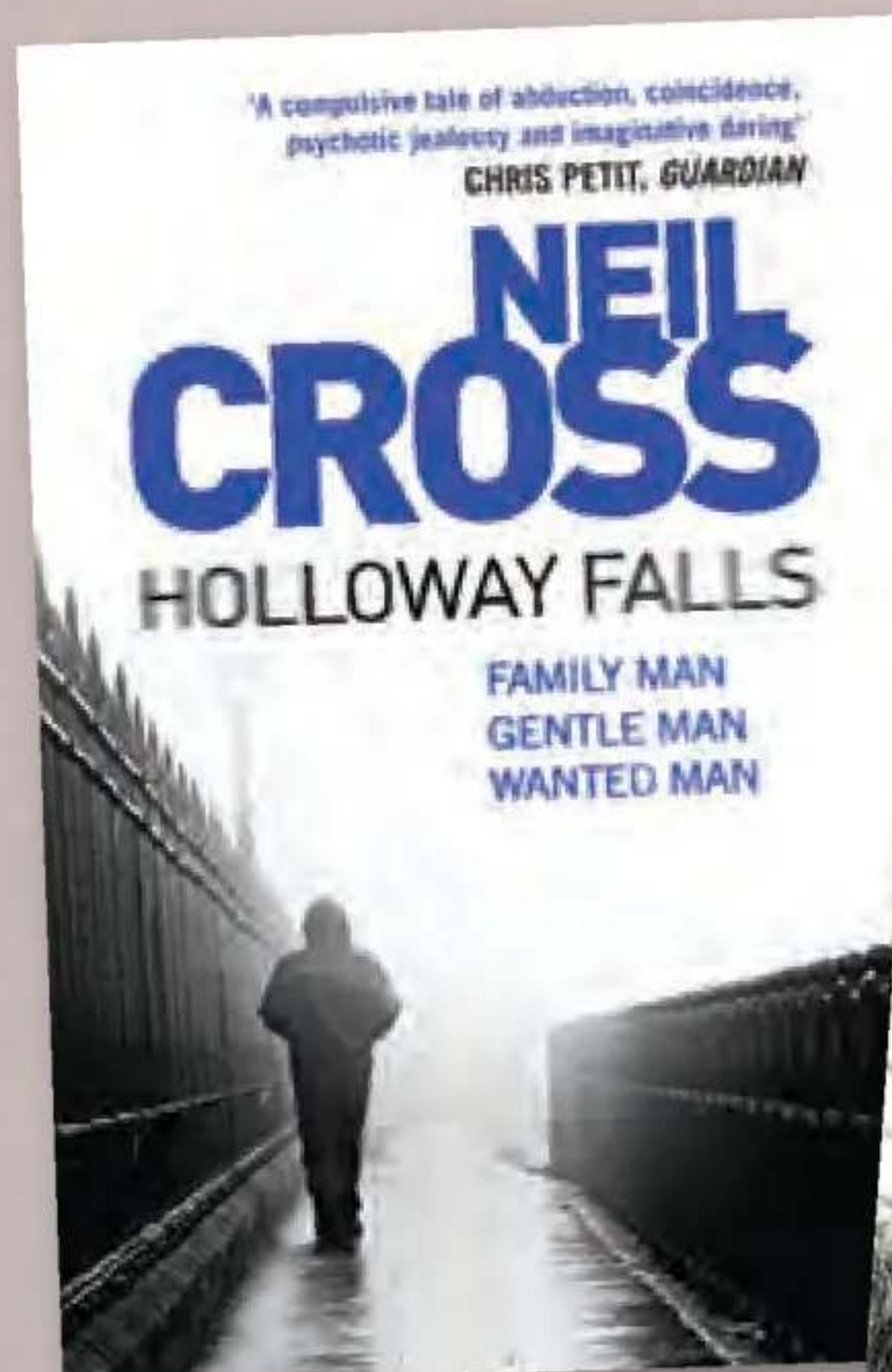
and studied English and theology at the University of Leeds.

Inspired by an adolescence reading Stephen King and a jumble-sale copy of Joseph Heller's *Catch-22*, he wrote his first novel *Mr In-Between* when he was 24 in 1994. It was published in 1998, by which time he was working in the sales department of London publishing house Picador. *Mr In-Between* would be made into a British film released in 2003.

Cross became known as a writer of horror-tinged thrillers, with his novels *Christendom* (1999), *Holloway Falls* (2003), *Always the Sun* (2004), *Natural History* (2007), *Burial* (2009) and *Captured* (2010).

His book *Heartland* (2005) was a biographical memoir of his difficult upbringing.

As his novels grew in popularity, he moved to Wellington, New Zealand in the early 2000s with his wife Nadya, a native New Zealander. He continues to reside there with Nadya and his two young sons, while working on projects in the UK and US.



By “a series of lucky accidents” Cross fell into scriptwriting in 2006. He had adapted his own novel *Always the Sun* as an exercise and the treatment worked its way round London. It was picked up on by independent TV drama company Kudos, who asked him to write an episode of their hit BBC spy series *Spooks* for its fifth season. He became lead writer on Seasons 6 and 7, writing a further seven episodes in 2007/8. He wrote a single episode for Kudos’ ITV drama *The Fixer*, about a state-sanctioned assassin, in 2008.

Cross adapted MR James’ *Whistle and I’ll Come to You* for a BBC2 *Ghost Story for Christmas* in 2010, starring John Hurt, but the BBC also sought a series idea from Cross after he’d opted to leave *Spooks*. His dark psychological detective drama *Luther*, starring Idris Elba as DCI John Luther, first aired in 2010. Cross has written all the episodes made to 2015 and though proving increasingly popular, episodes have become less frequent as Elba’s star has continued to rise.

Luther has aired in over 160 territories and Cross has been twice nominated for an Emmy for Outstanding Writing in 2012 and 2014. His *Luther* prequel novel *The Calling* was published in 2011. A US series has been in development at Fox since 2014, and a movie version has also been mooted.

Luther opened doors to the movie business, and Cross had a screenplay credit on Guillermo del Toro’s Spanish supernatural movie *Mama* (2013) and performed uncredited script duties on del Toro’s science-fiction movie *Pacific Rim* (2013).

Cross has said he was ‘bullied’ into writing his first *Doctor Who* episode, *Hide*, by the show’s executive producer Caroline Skinner, who knew of Cross’ love for the programme. Having first watched the show

in the Jon Pertwee era – he could recall his sister threatening him with Daleks downstairs – he remained a fan into the early 1980s. When he told his sister he was going to write for *Doctor Who* she cried, having previously had blasé reactions to his other achievements.

Hide was inspired by Nigel Kneale’s 1972 TV play *The Stone Tape*. Steven Moffat was so impressed that he quickly asked Cross to write a second episode, *The Rings of Akhaten*, for the same series. The two scripts were transposed in transmission order.

Cross has since been showrunner on NBC’s *Crossbones* (2014), a lavish pirate series starring John Malkovich. As well as his mooted *Luther* projects, Cross has a movie script of *Day of the Triffids* for Sam Raimi and a remake of *Escape from New York* also in development.

His pre-apocalyptic science-fiction detective series *Hard Sun* is due to air on BBC1 in 2016. ■

Below:

Idris Elba in the Neil Cross-created *Luther*.





COLD WAR

► STORY 234

During the Cold War in 1983, a giant creature is discovered frozen in the ice of the Arctic. Taken aboard a Russian submarine, the creature is revived, and despite the Doctor's warnings, the crew assumes the Ice Warrior is hostile, and go on the offensive.



Introduction

It's quite a challenge, when a series is into its fiftieth year, to generate ideas that haven't featured before. But while it's true that a submarine had featured in *The Sea Devils* [1972 – see Volume 18] it wasn't quite the stricken, sinking, death trap seen in this episode. *The Curse of Fenric* [1989 – see Volume 46] saw the Doctor meet a platoon of Russian soldiers when he landed in the 1940s but, as the name suggests, *Cold War*'s Russians are from a different era, a time when the Soviet Union is embroiled in an arms race with the West.

Below:

The Russians are coming, the Russians are coming!



finally discover what lurks beneath all that scaly armour...

But while *Cold War* may work hard to keep our interest, carving out its place as a unique story in its own right, there is much that is familiar and nostalgic about this story. The warrior Skaldak has been preserved in a block of ice for thousands of years, much like Varga – the series' first Martian, created by Brian Hayles for *The Ice Warriors* [1967 – see Volume 11]. When Clara goes to talk to the restrained Skaldak, it brings to mind a similar scene in 2005's *Dalek* [see Volume 49] when Rose met another armoured creature locked in chains.

Cold War also resurrects a long-forgotten function of the TARDIS (the Hostile Action Displacement System – see Connections page 49) that relocates the ship if it's in immediate danger – not especially handy in this case, since it strands the Doctor and Clara on the Russian sub with no means of escape! A few years later there would be a new twist on this function, when it's reimagined as the Hostile Action Dispersal System in 2015's *The Witch's Familiar*.

Cold War is a good example of how *Doctor Who* trades on and develops its own history, while finding new areas to explore. The aggressive, yet noble, Ice Warrior at the centre of this story honours previous depictions of this alien race, and presents the possibility of another encounter at some point in the future. Taken as a whole, *Doctor Who* is extraordinarily cohesive – with very few significant contradictions – and the production team's respect for what has gone before makes for a richer TV series. ■

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STORY

A Russian submarine receives a signal from Moscow instructing it to launch its nuclear missiles. The launch is interrupted by Grisenko, an elderly scientist, walking onto the bridge singing along to Ultravox on his Walkman. It turns out the signal was merely a drill.

Grisenko has recovered a creature frozen in ice. He thinks it's a mammoth, but one of the crew, Piotr, is impatient to find out and melts the ice with a blowtorch – and a hand bursts out! [1]

The submarine comes under attack and descends – and the TARDIS materialises on the bridge. The submarine's turbines fail to respond and it sinks out of control, but the Doctor suggests moving the submarine laterally so it comes to rest on an underwater ridge. [2] He explains to Clara that it's the 1980s when there are “lots of itchy fingers on the button”.

As the bridge fills with water the TARDIS dematerialises and Clara is knocked unconscious!

When she wakes up the Doctor is being interrogated by Captain Zhukov. The Doctor tells him they are time travellers – but he is interrupted when an Ice Warrior enters the bridge behind him! [3] The Doctor tells it they mean it no harm, and it gives its name – Grand Marshal Skaldak. Then another officer, Lieutenant Stepashin, renders it unconscious with an electric cattle prod.

Skaldak is chained up by another crewmember, Onegin, in the torpedo room. Once he is alone, Skaldak sends out a distress call. [4]

The Doctor explains to Clara and Zhukov that Ice Warriors are cyborgs vulnerable to increases in temperature, and by attacking Skaldak they've declared war. [5]

As she is the only non-military person on board, Clara goes to speak to Skaldak alone. He recalls singing the songs of





Pre-production

Above:
The Ice Warriors
return.

I'd been lobbying Steven [Moffat] for a long time," explained writer Mark Gatiss in *Doctor Who Magazine*. "I remember having one of our now-famous train conversations – it was about the Silurians – and Steven said that the reason he wanted to bring back the Silurians was because the story 'somebody was here before us' is so good." Mark had his own notions of bringing back a classic monster from the series' past in the form of the powerful, armoured reptilian Martians – known as Ice Warriors – which had appeared in four serials between 1967 and 1974.

"It was Mark Gatiss' idea and it was very much his pitch – he'd been pitching for Ice Warriors for a while. I wasn't tremendously persuaded," Steven commented in a video for the Gallifrey convention. Mark Gatiss – Steven's co-executive producer on *Sherlock* – had been writing regularly for *Doctor Who* since its return to production in 2004, and by 2009 was keen to pen the return of the Ice Warriors. Steven, however, was reticent since he believed the cumbersome costumes, lumbering gait and whispering voices of the aliens from the original 1967 design made them the epitome of the sort of monster which the general audience had begun to scorn. "I slightly resisted



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them,” explained Steven at the series’ press launch, “I was slightly worried that I don’t think we still have to go into the back catalogue of the show any more... and I always slightly thought they’re slow moving and you can’t hear what they’re saying. Is that the archetypal slightly silly monster? But then Mark had been going on and on about it during a phone call which was meant to be about *Sherlock*, he started pitching this idea... a couple of very, very clever ideas of what we could do with an Ice Warrior.”

On board a submarine

Mark had three ideas that he wanted to pitch for the projected 2012/13 series of *Doctor Who*. The first was a story set on board a submarine, since he had always loved submarine dramas; his favourites included the epic 1981 war film *Das Boot* about a German U-boat (inspiring Belevich’s cry of “Alarm! Alarm!”), the 1990 thriller *The Hunt for Red October* (based on Tom Clancy’s 1984 novel) about a Soviet submarine whose commander abandons orders on a training exercise, the 1978 disaster film *Grey Lady Down* about a sunken American submarine stranded on an underwater canyon ledge, the 1958 war movie *Run Silent, Run Deep* (based on a 1955 novel) and also the 1968 Cold War suspense piece *Ice Station Zebra* (based on a 1963 novel) about the US nuclear submarine rescue of personnel from a British weather station in the arctic. He also had fond memories of Royal Navy submarine mock-ups at air shows from his childhood; “I’ve always wanted to do *Doctor Who* on a submarine. It cries out for it,” he told the BBC website. The second idea was the return of the Ice Warriors, while the third was deferred for possible future development. Studying the four previous

television adventures featuring the Martians, Mark felt that there were sufficient gaps in their background to establish new elements of mythology and to pull some surprises. Eventually he realised that he could combine the submarine and Ice Warrior ideas – and pitched this storyline to Steven with a new added element; a Martian would now be shown *without* the famous armour in which it had always been seen encased in. The gecko-like creature would be able to move around quickly, lurking in the shadows as a hidden danger. This was the selling point that convinced Steven to revise his attitude towards the creatures’ return.

As a period setting for the adventure, Mark turned to the Cold War which existed between the USA and USSR during the 1980s – and particularly the comments of former Soviet premier Mikhail Gorbachev that the world had come closer to nuclear war in the early 1980s than it had at any time since the Cuban missile crisis of October 1962. “I’m obsessed with the Cold War and how close we came. There were lots of incidents around that time when things got very sticky,” Mark told the *Doctor Who* website. One of the many books that Mark used in his research was the 2005 work *The Cold War* by historian John Lewis Gaddis.

The initial draft of the script entitled *Cold War* was written in October 2011 and featured the Doctor travelling with Beryl, the Victorian governess; subsequent

Connections: Nickname

▶ The Martian ‘Ice Warriors’ had first appeared in *The Ice Warriors* [1967 – see Volume 11]. The term ‘ice warrior’ had been coined as a nickname by one of the characters in this adventure. The name had then been used by the Doctor’s companion Jamie when they were encountered again in *The Seeds of Death* [1969 – see Volume 14] and subsequently used by the Doctor in *The Curse of Peladon* [1972 – see Volume 18] and *The Monster of Peladon* [1974 – see Volume 21].



Connections: Total MADness

► The episode's title and situation came from the period between 1947 to 1991 where military tension existed between the United States of America and its NATO allies of the western power bloc and the Soviet Union and members of the Warsaw Pact forming the eastern power bloc. Each side possessed nuclear weapons, which, if used, would mean that neither side would escape destruction; this situation was termed 'Mutually Assured Destruction' – or MAD – by the Hungarian-born American mathematician John von Neumann when he had worked on the Manhattan

Project to develop the first atomic bombs in the 1940s.



drafts from February 2012 onwards featured the twenty-first century Clara, with Mark viewing audition tapes of Jenna-Louise Coleman reading for the part. Since this would be an early adventure for Clara, Mark decided to cover some established ground for a new companion – notably how the Doctor's friends are able to understand other languages (in this case Russian).

The first draft of *Cold War* was delivered on Friday 14 October 2011 and although the opening scenes were very close to the final shooting script, the story then diverged significantly. In this version, the submarine lieutenant was called Tsarsko ('gaunt, 20s') with Captain Pavel Zhukov being 'weathered, 40s'; in charge of navigation was Lt Serovian while the political officer was Stepashin ('50s') who confirmed the coded

signals with the unnamed weapons officer. Grisenko's first name was Sasha and he was 'a shambling, pipe-smoking man in his 70s'. The Doctor's companion in this draft was Beryl, who emerged from the TARDIS into the submarine hold 'dressed in a black bombazine dress complete with bustle' commenting, "I'm not sure how one could adequately prepare for this life you lead, Doctor." Coming from the Victorian era, Beryl recalled talking to her "mamma" about maybe becoming a female missionary like Dr Livingstone whose exploits were famed in the 1870s.

The Doctor warned her that here in the future a lot of men lived close together on a submarine and there would be no women present; Beryl speculated if the Soviet Union resulted from a renewal of the Crimean conflict and the Ottoman Empire. Zhukov warned Grisenko that Stepashin was ambitious and the son of a Politburo man. The Doctor and Beryl encountered the revived Ice Warrior down in the sub's hold as the creature fired its weapon and punctured the hull, causing the emergency aboard the vessel. The alien vanished in the chaos and the travellers made their way to the bridge to try to save the submarine. Once the sub had landed on the ledge, Grisenko entered with Piotr's strangled body. The crew suspected the Doctor and Beryl of the murder, with the Doctor using his psychic paper to inform Stepashin that he was from KGB Special Missions. The crew scoffed when the Doctor claimed that the "mammoth" found at the ice station was a Martian Ice Warrior; one of the sailors then knocked the Time Lord out cold. Serovian informed Zhukov that the stricken sub



Right:

Zhukov is the Captain of the *Firebird*.



had drifted into British waters and if they were discovered, it could be construed as an act of war. Grisenko and a frantic Stepashin attempted to question their prisoners as they were taken to confinement, but the party encountered the rampaging Ice Warrior. Beryl grabbed an oxyacetylene torch and threatened the alien but the Doctor managed to talk to it, learning its name to be Skaldak, before Zhukov arrived and attacked it with a gun; the alien collapsed because of the heat. The TARDIS was inaccessible, trapped in a drowned hold. The Doctor determined to talk to the captive Martian, and Beryl accepted that she was “out of her depth”, with Tsarsko detailed to find her more appropriate clothing; shown to the crew room, Beryl learnt more from Tsarsko about the Cold War and how the President of the USA used to be a cowboy actor (*ie* Ronald Reagan). The Doctor confronted Skaldak in the brig, and meanwhile Stepashin spoke to Tsarsko about his concerns over the older Zhukov being unfit for command and how they might have to take over and use the advanced alien technology to attack the west; Tsarsko told the political officer to get out as although he disliked the way Zhukov treated him, he respected him

as his superior. The Doctor discovered that Skaldak’s armour was empty, and the Martian terrorised Beryl while she was locked in the darkness of the crew room; the unseen alien indicated that it needed data about the planet from her. Skaldak commented that outside of its armour, it found light painful; it also respected her courage and commented that he and his people were attacked by humanity. On learning that he was in the twentieth century, Skaldak began to laugh... Meanwhile, Serovian and Zhukov got the sub’s engines working again and the vessel was underway, only to be detected on radar by Seaman Burke aboard the British nuclear sub *HMS Redoubt*; Captain Christie was alerted as to their presence.

Left:

There’s a bit of a leak on the submarine.

Martian wars

On the Russian sub, the Doctor told Grisenko that the Martian was in the vents after he found Beryl alone in the crew room.

Beryl recalled how Skaldak talked of a new weapon that was to have given him an advantage against others, and the Doctor realised the creature had come from the Martian wars of the thirty-first century, caused when humanity arrived on Mars and then stripped the planet after a plague decimated the Martians. Stepashin was captured by Skaldak in the corridors and offered “an alliance”. The Doctor entered the vents to hunt down the alien while Tsarsko cut the chains holding the Martian armour in the brig, only to see it come to life.

Connections: Multilingual

▶ When Clara wonders how she is understanding and speaking Russian, the Doctor comments on the TARDIS translation matrix which he had originally referred to in *The Masque of Mandragora* [1976 - see Volume 25] as a “Time Lord gift”, described as the TARDIS telepathic field in *The End of the World* [2005 - see Volume 48], and which River Song had identified by name in *A Good Man Goes to War* [2011 - see Volume 68].



COLD WAR



Right:

The gloves are off for Skaldak.

In his cabin, Stepashin explained about the Cold War and the cobra-like alien was fully revealed, singing the high-pitched song of the Martians; this placed Beryl in a trance and she took the missile key from the weapons officer as he slept in the dormitory. Zhukov was informed that his vessel was being hailed by *HMS Redoubt*, while in the vents the Doctor

eavesdropped on Stepashin's cabin where Skaldak revealed that he had planned to come back through time and change events so that humanity could no longer threaten Mars in the future... by destroying the Earth. The Doctor burst in while the armour attacked the bridge, killing Serovian with its sonic gun; Zhukov realised that Tsarsko was trapped inside the suit. In the chaos, the entranced Beryl took the Captain's key. As Skaldak tried to make Stepashin shoot himself and prepared to launch the sub's missiles

to provoke a holocaust, the Doctor activated his own sonic. Across the sub, glass shattered. In the chaos, Stepashin grabbed his gun and shot Skaldak; the armour abruptly opened, releasing the fatally injured Tsarsko, and Beryl regained her senses. The Doctor crouched by the dying Martian which said with its last breath that the vessel was doomed... Shutting down the sub's weapons, Zhukov declared that they were abandoning ship and to request help from the *Redoubt*. Beryl found the Doctor and Stepashin and the travellers made for the hold, determined to "go down with the boat". As the sub began to sink and the Russian crew emerged to safety, the dying Skaldak struggled to his armour on the bridge in a last attempt to activate the missiles. The Doctor and Beryl managed to escape in the TARDIS moments before the sinking sub imploded under the water pressure. Aboard the TARDIS, the Doctor found that a "top secret" item given to him by Grisenko earlier on in the story was a cassette demo of the 1984 Cold War anthem *Two Tribes* by Frankie Goes to Hollywood.

Connections: Vienna

► Grisenko sings the synthpop ballad *Vienna* by Ultravox, a British New Wave band; recorded in February 1980, the award-winning song by Midge Ure, Chris Cross, Warren Cann and Billy Currie was the title track of an album released in July 1980, and subsequently issued as a single in January 1981, after which it reached Number 2 in the UK chart.



The second draft of *Cold War* was dated Tuesday 7 February 2012; the Lieutenant was still called Tsarsko and the political officer and weapons officer were still smaller speaking roles. The Doctor's companion was now Clara and the TARDIS materialised on the bridge. After Clara passed out, she recovered in the gallery where the Doctor explained that half the submarine was flooded, with the TARDIS inaccessible in the flooded section. After the Doctor and Clara were accused of strangling Piotr, the group discovered the presence of the Ice Warrior in the sub corridors. Tsarsko used the electric prod to disable Skaldak who was chained up in the torpedo room. Much of the dialogue between the Doctor and Clara was refined, including the discussion about languages with Grisenko standing guard as the Doctor spoke to Skaldak.

Skaldak

When the submarine shifted on the underwater ledge, Clara was knocked unconscious, and the Doctor was trapped on the other side of the hatch. Hunting for the Martian, the Doctor found Zhukov who had got a gun from the armoury; Zhukov explained how there had been an accident at the International Ice Station and only Professor Grisenko had survived. Clara came to and found Grisenko looking after her with the scientist fascinated by the Martian armour; Clara sang *Hungry Like the Wolf* to keep her spirits up and the pair were captured by Skaldak. The time travel aspect of Skaldak's original mission had been dropped, and Clara was able to persuade the Martian not to kill Grisenko. In the computer room, Serovian was attacked by Skaldak while aboard the sub somebody else was receiving

signals about securing "the weapon". A second Russian sub appeared on the scene. Having analysed the ship's computers, Skaldak determined that it could not allow such a dishonourable species to pollute the galaxy and planned to launch a missile to trigger a nuclear war. As the Doctor persuaded the Grand Marshal not to launch the holocaust, the rescue sub locked on and Grisenko appeared with a gun in his hand. Moscow wanted what he had found frozen in the ice (which was definitely not a mammoth), so the Professor had organised the fire to destroy the Ice Station. Soviet marines led by Stepashin – a man in a fur hat – poured in to study the weapon which would aid the USSR once the Martian had been taken to Moscow. As the Marines prepared to depart with their prisoners, Skaldak activated his suit with a sonic signal and in the ensuing battle, Stepashin was killed along with his Marines. Skaldak regained his suit and went to trigger the missiles, but was confronted by the Doctor, Clara and Zhukov... until Grisenko attempted

Connections: Keep safe

▶ The Doctor admits that he had reset the Hostile Action Displacement System – the HADS – which had caused the TARDIS to relocate itself away from attack; this had previously been seen when the ship had been attacked by a Kroton dispersion unit in *The Krotons* [1968/9 – see Volume 13].



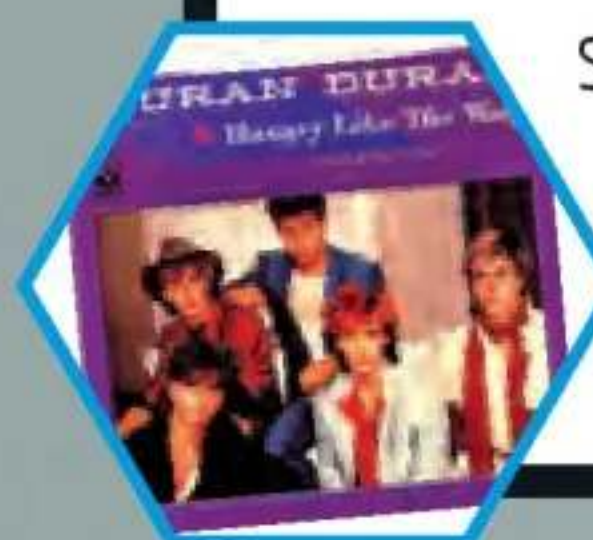
Below:
Clara is
knocked out.



Connections: On the wave

▶ Grisenko listens to New Wave band Duran Duran and the song *Hungry Like the Wolf*, which was released both as a single and as part of the album *Rio* in May 1982; the

single reached the Top 5 in the UK singles chart.



to subdue the alien with the cattle prod. Skaldak wrenched open a hatch to the flooded section, electrocuting Grisenko; the Martian agreed to take the submarine to its destruction in the depths while Zhukov escaped with the injured Tsarsko in the rescue sub. Honouring Skaldak, the Doctor and Clara got back to the TARDIS and departed before the submarine

imploded. The *HMS Redoubt* had been eliminated from the narrative.

Attending the BAFTA Awards Ceremony on Sunday 27 May 2012, Mark confirmed to journalists that he was writing a story “for the new companion” but declined to comment further. In fact, within the next few weeks *Cold War* was suddenly moved up the production order when problems arose on another script. As a consequence, further drafts were urgently needed to bring the show into production by mid-June. “We were supposed to be shooting another script, and then [*Cold War*] was brought forward,” explained producer Marcus Wilson in the book

Below:

The Doctor and the Captain struggle to see eye-to-eye.



The Doctor: His Lives and Times. “That submarine was literally built in two weeks where it would usually take months.”

Draft three of *Cold War* on Monday 28 May was far closer to the shooting script; the submarine was now called the *Firebird*, Stepashin was now the Lieutenant, Onegin was the navigator, the political officer and weapons officer were still minor roles, Grisenko was now in his ‘60s’, and the Doctor said that the date was 10 August 1983. As the water slammed into the bridge (but did not flood it; a move to reduce the costs of the episode), the TARDIS now dematerialised, and when Clara recovered in the engine room, the Doctor explained that he had set the HADS. The Doctor now explained to the crew how he and Clara were time travellers when accused of Piotr’s murder, and the Doctor still confronted Skaldak in the torpedo chamber. When the sub shifted, the Doctor and Grisenko were stuck on a different side of the jammed hatch to the unconscious Clara, but Grisenko was able to find her as she recovered. It was Zhukov who hefted a Magnum as he planned to hunt down the alien aboard his vessel, and eventually they found Grisenko and Clara being terrified by Skaldak. Skaldak made for the computer room and had Onegin captive as he learnt about the vessel before arming the warhead; in this version, Skaldak was rescued by his own people who raised the submarine to the surface and the Soviet Marines from the rescue sub were totally omitted – although Grisenko still revealed himself as a staunch communist who wanted to capture the Martian as a soviet weapon. When Stepashin attempted to attack Grisenko with the cattle prod, he was shot down. Skaldak summoned his armour which killed Grisenko, and then dematerialised, leaving the Doctor, Clara, Zhukov and

Onegin to emerge onto the conning tower from where the TARDIS could be seen lying on its back on an ice pack with the Doctor and Clara rowing out to it by boat.

Readthrough draft

Cold War formed Block Five which was directed by Douglas Mackinnon who had directed *Cubed* (latterly *The Power of Three* [2012 – see Volume 71]) as Block Three during April and May and prior to that had handled *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58], recorded in 2007. The readthrough was held on Wednesday 6 June, the first of three days of recording on both special BBC Worldwide material and also new scenes for the restructured *Cubed* which Douglas was helming. As a result, Matt Smith had been on location recording material for what became the serialised webisode *Pond Life*. He had also participated in additional dialogue recording (ADR) during the day alongside Karen Gillan and Arthur Darvill before returning to BBC Roath Lock for the 5pm

readthrough with Jenna-Louise Coleman. Jenna-Louise had been recording *The Hider in the House* (latterly *Hide* [2013 – see page 74]) alongside him earlier in the week.

The readthrough draft – also draft four – delivered on Tuesday 5 June, now featured Belevich as the Political Officer and omitted the Weapons Officer; the Doctor and Clara were now bound for Las Vegas, and no longer was half of the *Firebird* flooded. In this version it was agreed the Clara and not the Doctor would talk to the Martian prisoner in the torpedo bay, and the possible alliance between Stepashin and Skaldak was introduced – Grisenko was no longer the villain of the piece. The Doctor did not realise that the TARDIS had relocated until he and Clara regained access to the flooded bridge after the lurching of the vessel on the ledge forced open the hatches; this was when the Doctor admitted to resetting the HADS. Belevich searched for the alien with Private Constantin (a role later given

Above: Clara approaches the chained Skaldak.

Connections: Ranking officer

▶ Skaldak holds the rank of Grand Marshal; a Grand Marshal had previously featured in *The Seeds of Death* [1969 – see Volume 14].





Above:
Captain Zhukov
realises the
severity of
the situation.

to Onegin) and at the conclusion of the script the Doctor now determined that the TARDIS had relocated to the South Pole.

There were two main guest stars for the episode: Liam Cunningham as Captain Zhukov and David Warner as Professor Grisenko. Irish-born Liam Cunningham had an established stage career along with movies such as *A Little Princess*, *Hunger* and *Clash of the Titans* while on television he had featured in *Shooting the Past*, *Prime Suspect* and *Camelot*; he had also auditioned for the role of the Doctor in 1994 when a TV movie pilot was being developed by the BBC with Universal and Fox. English actor David Warner's extensive movie career included *The Omen*, *Time Bandits*, two of the *Star Trek* films and *Titanic*. In *Doctor Who*, David had been the voice of Lord

Connections: On the money

► Emerging from the TARDIS, the Doctor sings part of *Viva Las Vegas*, a song by Doc Pomus and Mort Shuman recorded by Elvis Presley in 1963 and released in 1964 to

promote Elvis' movie of the same name.



Azlok in the animated 2009 adventure *Dreamland*, and had taken part in numerous *Doctor Who* audio adventures from Big Finish including playing an alternative incarnation of the Doctor in the *Doctor Who Unbound* series starting with *Sympathy for the Devil*. Mark Gatiss knew David and approached him while he was still writing the script in spring 2012; David was delighted

not to be playing the villain of the piece. Cast as Stepashin was Tobias Menzies whose extensive television career included *Casualty*, *Rome*, *The Deep*, *The Shadow Line* and *Eternal Law*; indeed, Mark had written this role with Tobias in mind since the pair were appearing on stage together in *The Recruiting Officer* from February to April 2012. Tall actor and stuntman Spencer Wilding had previously featured on *Doctor Who* as the Minotaur in *The God Complex* [2011 – see Volume 69] and the Wooden King in *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70] and was now to play the massive Ice Warrior, Skaldak; however the voice of the creature was to be provided by Nicholas Briggs, who had regularly provided dialogue for the Daleks and Cybermen since 2004. Nicholas was present at the readthrough and recorded placeholder versions of Skaldak's lines in his dressing room at the Nottingham Theatre Royal while appearing in *Death by Fatal Murder*; these would be used for Spencer to mime to on set.

The shooting script for *Cold War* was issued on Monday 11 June. The script opened with blackness, over which was heard 'the bone-chilling howl of the wind'; a caption appeared reading, '*Harm one of us – and you harm us all...*' The vista of an arctic blizzard then appeared with another caption over the crust of sea-ice: '*By the Moons, this I swear.*' At the end of the episode as the Doctor stood alone on the coning tower and gave the Martian salute before descending into the *Firebird*, the caption appeared over the snow: "*Harm one of us – and you harm us all. By the Moons, this I swear... but use your discretion.*" Ancient Martian proverb.'

Captain Zhukov was described as '50, weary. A child of the Soviet regime but with an eye on a rapidly changing future.'

Beside him, Lieutenant Pavel Stepashin was in his 'early 30s, a young man in a hurry. Lean and handsome except for a persistent, nervous blink. Both are resplendent in the high-collared, braided uniforms of the Russian navy.' The other crew included Onegin ('20s') at the navigation console and the political officer, Belevich ('20s'). By comparison, Grisenko was outlined as 'a scruffy, bobble-hatted man in his 60s, listening to a Sony Walkman... in a world of his own.' In the submarine lab, Piotr was described as 'a cherubic, very young sailor.'

Ice Warrior

The Martian was described as having 'a huge, clamp-like claw... massive scaly arm... a colossal figure is revealed. Seven feet tall. Green. Scaly. With a huge armoured head and clamp-like hands – an ICE WARRIOR!... The Warrior raises its arm. There's a slim tube attached to it. It fires. The air shimmers, distorts – and the plates of the sub's metal hull burst open!' When the creature confronted the Doctor's party, 'It stands, huge and monolithic, framed in the doorway, its eyes blank and unnerving. Water trickles from the leaking hull plates onto its leathery hide.' When Clara wrenched back the head of the imprisoned Skaldak, 'It hinges open like a vacant suit of armour. Empty! Within, the suit is a mass of complex, sticky, almost organic circuitry. Suddenly, the whole suit opens up like an unfolding flower. Scaly plates fold back on themselves.' When Skaldak later returned to his suit, 'the Ice Warrior armour opens wide. Within, electrodes and synapses stir and sparkle like sea anemones. Skaldak steps into the armour and it closes around him with a satisfying clunk.' As the Doctor's party encountered Skaldak for the

first time, the script noted, 'Suddenly, an armed sailor darts forward out of the shadows and aims his pistol right at the Ice Warrior. It picks him up like a child and smashes him against the wall. Dead.'

The first glimpse of Skaldak outside his armour was described as 'huge, liquid black eyes, a mouth like a scabby wound. And teeth. Lots of nasty, jagged teeth...'; this was to have been glimpsed when he was illuminated by the Doctor's torch as he escaped from the torpedo chamber. When the creature moved it was described as 'something wet and leathery... fast as a gecko'. Seen outside his armour by

Connections: Cyborgs

▶ In *The Ice Warriors* [1967 – see Volume 11], it had been revealed that parts of the Martian armour had included electronic connections, and *Cold War* confirms that the creatures are bio-mechanical cyborgs; the first description of them as reptilian had been in *The Seeds of Death* [1969 – see Volume 14].



Below:
Professor
Grisenko –
Soviet scientist.



Right:

The Doctor gets caught in an icy Cold War.

Clara, Skaldak was 'slim and hooded like a cobra. Mechanical conduits, where he joins with the armour, stud his flesh like tattoos... membranous lids flicker across Skaldak's eyes.' In the final confrontation on the bridge, revised during the blue script amends, 'Skaldak begins to raise his helmet! For the first time we see the face of the Ice Warrior. Huge liquid black eyes, massive, scarred jaw.' When Skaldak realises that his people have come for him, 'He throws back his head and a beautiful, crystal-clear, perfect note emerges.'

Zhukov and Grisenko

Zhukov was specified as being armed with a Kalashnikov, a Russian assault rifle first developed in the 1940s by Mikhail Kalashnikov. Grisenko however wielded a Magnum, an American large bore cartridge handgun developed in the 1950s. Originally in the corridor confrontation with Skaldak, Grisenko jabbed the cattle prod at the Martian, but the Grand Marshal smashed it away;

then the Professor drew his firearm, but Skaldak was across the room in seconds and knocked out Grisenko with a single blow, wrapping his claws around the Professor's neck to snap it.

There was a notable change in dialogue between the Doctor and Clara on the bridge; originally Clara told the Doctor, "You were right, you know. I mean, even if we don't make it through this... In there. With Skaldak. I was... I was scared to death. But it felt like... living." The Doctor then asked Zhukov how many of them were left,



and the Captain replied, "Fourteen. We can't find Stepashin."

The script specified that numerous elements of the episode, notably the submarine the *Firebird*, should be accomplished by model work rather than CGI. The year – as confirmed in dialogue and an on-screen caption – was 1983; the exact date was given in deleted dialogue as 10 August 1983.

Pink amends to the script on Tuesday 12 June meant that a scene of Clara and the Doctor talking at the door of the torpedo room (which was dropped in editing) was now merged onto the end of their preceding conversation in the corridor before Clara confronted the Martian captive; in this scene the pair had originally been guarded by Onegin who told the Doctor he had "no problem" with their squabble but who was now replaced by a non-speaking sailor. Mark was conducting revisions to the script in Cardiff where he was also working on the script for *The Crimson Horror* [2013 – see Volume 74], which was scheduled for production next; consequently, he was able to attend a fair bit of the recording of his submarine drama. "For the first time in my life, for a couple of weeks, I had a sort of office job. Typing upstairs, then scooting down to see how the sub was getting on. I loved it!" he told *Doctor Who Magazine*. ■

Connections: Keeping happy

► When Grisenko suggests singing a song keeps his spirits up, Clara makes a sarcastic remark about *Pinocchio*, the 1940 animated movie based on the 1883 children's novel *The Adventures of Pinocchio* by Carlo Collodi which had included uplifting songs such as *When You Wish*

Upon a Star and the jaunty *Give a Little Whistle*.



Production

Almost all of *Cold War* was to be recorded in studio at Roath Lock and most days were scheduled to run from 8am to 7.30pm. Work commenced on Wednesday 13 June in Studio 3 with scenes in the corridor leading to the missile silo, including the Doctor finding the late Stepashin (with Matthew Humphries doubling as the corpse), and Grisenko offering Clara a drink. After this, the main unit recorded the Doctor reassuring Clara that she could talk to Skaldak in the other corridor while a second camera recorded a shot of the empty corridor leading to the silo. All the sets built to depict the interior of the *Firebird* submarine took a certain amount of artistic liberty with their scale, being larger than actual submarines to allow for the cast and crew to record a reasonable amount of action and movement... as well as being tall enough to accommodate

a seven-foot armoured Ice Warrior. "They were terrifying," Jenna told BBC Media, "I think this is the first time Clara is really, really scared. The whole set was really realistic and built to size, which wasn't too much of a problem for me... Before every take they would come and spray us, the whole make-up process was reversed as they would damp us down in the morning and rub my mascara off! We were soaking wet for two weeks."

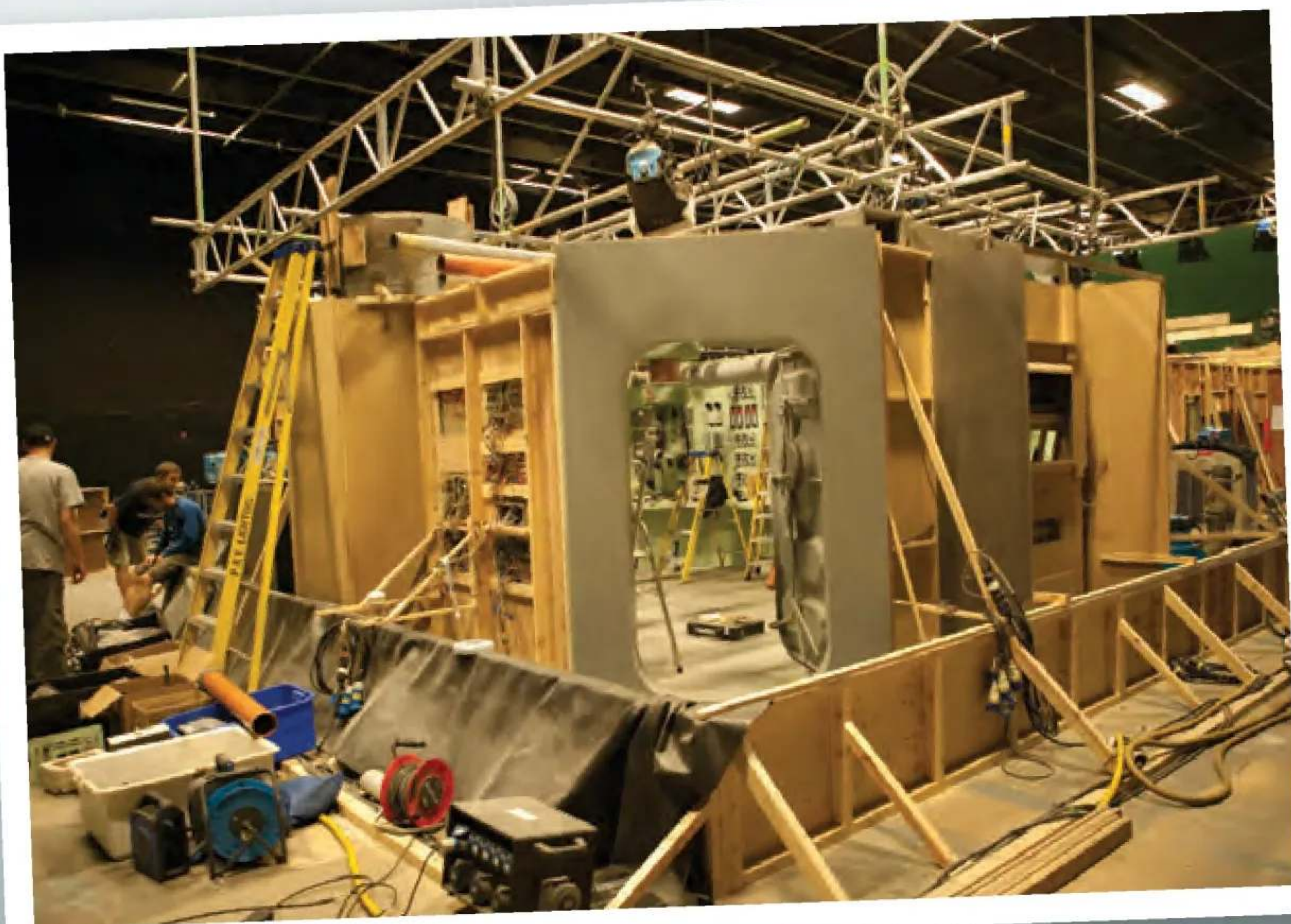
Water management

A major issue for Douglas Mackinnon was ensuring that the water sprayed all over the set did not damage any of the electrical equipment which needed to work continually throughout the shoot. "Without a doubt, if ever there

was a team effort that has made an episode work, it was that one," the director told *Doctor Who Magazine*. "Just the safety elements alone, with water flowing around... the gaffers, and the electrical department, and the practical effects guys, they were all on top of that the entire time." Although only David Warner was required to appear alongside Matt and Jenna on this day, Liam Cunningham, Charlie Anson and

Connections: Barbie girl

▶ In his pocket, the Doctor carries a Barbie doll, an internationally popular fashion toy launched by Mattel Inc in 1959.



Left: Constructing the set of the submarine.

Connections: Sound weapon

▶ The Martian use of sonic technology stemmed from their first story *The Ice Warriors* [1967 - see Volume 11] in which Varga, the first of the species encountered, had been

armed with a sonic gun while his vessel had a sonic cannon.



Below:

Spencer Wilding gets suited up in a rubber Ice Warrior costume.



he had been keen to see that the new reimagining of the 1967 design had adhered closely to the classic look. "My problem with the old ones is they had Lego hands and weird, spindly arms but a bulky body and these strange saddlebag



James Norton all attended costume fittings.

Work continued in Studio 3 on Thursday 14. At 8am, Spencer Wilding was ready with Becca Smith and Steve McClure of Millennium FX for a show-and-tell session of the Ice Warrior armour, while Tobias Menzies was present for a costume fitting. "I was knocked out when I saw the result," Mark Gatiss told

Radio Times of when he saw the new Ice Warrior design; he had been keen to see that the new reimagining of the 1967 design had adhered closely to the classic look. "My problem with the old ones is

hips, almost feminine," Neill Gorton of Millennium FX told *Radio Times*. "They had fur sticking out everywhere." He determined to make the new design stronger with more of a bodybuilder physique. Whereas the original costumes had been made in rigid fibreglass, Millennium crafted their design in flexible urethane rubber and built over a cast of Spencer Wilding.

Following the completion of the Doctor's talk with Clara, subsequent scenes in the same corridor covering the *Firebird* shaking were recorded. Zhukov's party hunted the Martian on the same set, followed by Onegin and Belevich studying the bursting hull (later dropped), Grisenko being thrown off his feet, plus armed sailors opening fire on Skaldak; armourer Charlie Bodycomb and his assistant Will Carson were on set to assure safe firearms usage in these sequences.

Work moved to the laboratory



set in Studio 2 on Friday 15, focussing on the Doctor explaining about the Martians and the agreement that Clara would confront the alien. At 10am, art department co-ordinator Donna Shakesheff was photographed so that she could appear as the girl in the photograph seen inside Stepashin's wallet. After this, the crew disbanded for the weekend, with Matt travelling to the NEC and attending the 11th Hour event at the Hilton Metropole in Birmingham.

Martian armour

Further pink script amends on Monday 18 June added Stepashin's dialogue to Zhukov about the NATO exercise; dropped Clara's asking about where the TARDIS had gone; changed Skaldak from the Olympian to the Tharsisian caste (and his command from the Nix Olympica to the Nix Tharsis); replaced Clara telling the Doctor how her experience with Skaldak made her feel alive with a longer discussion (largely deleted in the edit) about history being in flux; added Zhukov's comment that there were 12 of them left, altered Stepashin telling Skaldak about Mutually Assured Destruction; decreased the Doctor's comment on world population from nine billion to five billion; added the Doctor's declaration that he

would destroy the sub if necessary; and omitting Clara noting how freezing the fresh air on the conning tower was.

Recording resumed on Monday 18 June, with a test demonstration of the Skaldak puppet from Andy Heath, Brian Herring, Charlie Bluett and Dave Bonneywell of Millennium FX at 7.45am, while Becca Smith and Matt



Above:
Grisenko on
board the
submarine.

Lambert were on hand to supervise the Martian armour. Stunt arranger Crispin Layfield supervised the ice block explosion on the lab set, after which most of the day was spent in the torpedo chamber set erected nearby; this covered Onegin speaking to Skaldak and most of the scenes with Clara addressing the Ice Warrior. Two scenes were dropped for timing reasons; a shot of Clara racing towards the chamber hatch and also the empty Martian suit on the lab room floor. The puppet version of Skaldak was then used in Studio 3 for Zhukov and his sailor confronting the alien in the corridor.

On Tuesday 19 June, pink and blue script amends included the Doctor commenting that he had never seen a Martian without its armour, and the addition of the Doctor and Clara discussing the dishonour of Skaldak leaving his "shell suit". Recording commenced in Studio 2 with the Doctor joining Clara inside the

Connections: Old friend

➤ Confronting Zhukov, the Doctor quotes British wartime Prime Minister Winston Churchill, a friend of his who had appeared in *Victory of the Daleks* [2010 - see Volume 63], *The Pandorica Opens/The Big Bang* [2010 - see Volume 66] and in an alternative timeline in *The Wedding of River Song* [2011 - see Volume 70]; here the Doctor paraphrased Churchill's comment, "It is better to jaw-jaw than to war-war."



Connections: Martian moon

▶ The Doctor refers to Grand Marshal Skaldak as the Sovereign of the Tharsisian caste and Vanquisher of the Phobos Heresy; Phobos is the larger and closer of Mars' two moons. The idea of the Martian caste system was something which had been introduced

by Gary Russell in the 1994 novel *Legacy*.



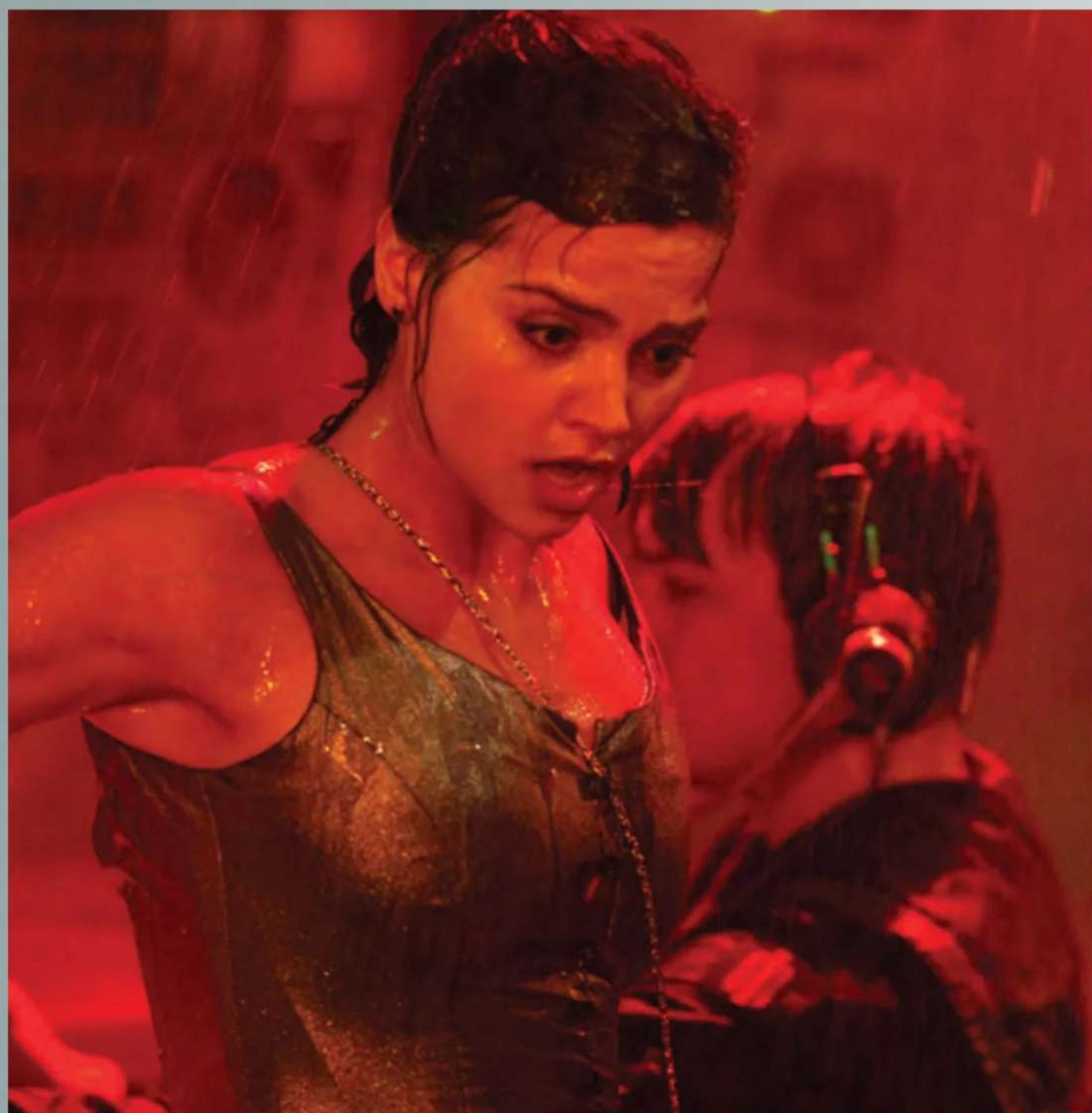
torpedo chamber, after which Matt Smith joined a second unit recording pick-ups for Block Four (*Hide*). The Block Five unit moved to Studio 3 to record Skaldak and Stepashin talking in the missile silo. Matt then returned for the shot of the Doctor looking in Stepashin's wallet and recorded the Doctor directing Clara on the lab set.

Blue amended pages on Wednesday 20 June covered the Doctor telling Skaldak to look him in the eye since

the reveal of the Martian face was now moved back to this point with the idea that Skaldak's dialogue could now be delivered by a CGI effect. Recording commenced in the lab with the completion of the Doctor directing Clara, after which Matt

Below:

"I hope there's a tumble dryer in the TARDIS."



joined a BBC Worldwide crew to record international station identents in Studio 2. The rest of the crew moved to Studio 3 for the scenes on the *Firebird* bridge prior to the TARDIS' arrival. Meanwhile, Jenna had been undergoing a make-up test and then joined Matt Smith, Caroline Skinner, Steven Moffat and production designer Michael Pickwood to take part in interviews with Teddy Wilson, one of the hosts of *InnerSPACE* on the Canadian SPACE channel.

Climactic scenes

Peter Salmon, the director of BBC North, attended recording in Studio 3 on Thursday 21. Later scenes on the bridge were recorded first, including the Doctor's talk of history being in flux and Skaldak threatening to launch the missiles; pick-up shots of key cards arming the weapons in the pre-credits were recorded during the day.

The climactic scenes on the *Firebird* bridge were completed early on Friday 22 June, after Clara seeing the remains of Onegin and Belevich in the lab corridor was recorded in Studio 2, followed by Onegin being grabbed. A *Radio Times* team was present to photograph both Jenna and the new Ice Warrior costume, while journalist Johnny Davis of *Esquire* magazine chatted to Matt about his taste in fashion. The day concluded with work outside the studios against a greenscreen to get a natural outdoor atmosphere for the shots of the Russians and the time travellers in the closing coning tower scenes.

Following the weekend, the episode's only location shoot was staged on Monday 25 June at the Llanwern steelwork premises of Newport Galanizers Ltd; cast and crew had to attend a location induction



session from 8am and were advised to wear sensible clothing at all times. The day was devoted to the engine room sequence where the revived Skaldak interrupted the Doctor's conversation with Zhukov and his crew, with stunt arranger Gordon Seed present to supervise the action elements.

Recording was scheduled in Studio 2 from 8am on Tuesday 26. The Doctor leaving Clara and Grisenko in the lab corridor and the duo's encounter with the Martian were recorded first, along with the sudden arrival of the armour to collect its owner which was supervised by Crispin Layfield. After the Doctor's face-to-face encounter with Skaldak in the corridor, various other pick-up shots in the lab set were completed by 7pm. Wednesday 27 was scheduled for the same hours, with Benjamin Cook of *Doctor Who Magazine* present on set. Elements of Skaldak regaining his armour were recorded first with Crispin again on hand, followed by Belevich and Onegin hunting the alien. The crew moved back to Studio 3's bridge set for the arrival of the Doctor and Clara, plus inserts of Zhukov seeing Skaldak in the corridor and the Doctor facing the Martian. Production for the day was covered by a behind-the-scenes crew, and the cast were drenched with even more water than usual during the sequence of the bridge being flooded. "I think that was the funnest day of the shoot," recalled

Jenna on the BBC website, while Matt commented, "We were soaked all day. We were constantly bucketed with water."

Block Five concluded on Thursday 28 June with Douglas Mackinnon dividing himself between two units. Work on *Cold War* was scheduled for 8am to 6pm in Studio 3 and began with the effects shots of Skaldak's helmet opening on the bridge set, plus Skaldak attacking the sailors and breaching the corridor hull; Crispin Layfield arranged this scene which saw David Newton, Marcus Shakesheff and Tom Aitken undertaking stunt work as sailors. Underwater shots of Clara and the Doctor – with Ian William George doubling for the absent Matt Smith – were then recorded. At lunchtime, Douglas Mackinnon left Roath Lock to join the location unit which was recording further material for *Cubed* (*The Power of Three* [2012 – see Volume 71]) with Matt Smith, Karen Gillan and Arthur Darvill. Producer Marcus Wilson took over as director in Studio 3 completing various insert shots of control panels on the bridge set, plus the stunt sequences of the sailors attempting to close the hatch from the flooded area. Matt then returned to Roath Lock for the readthrough of Mark Gatiss' next script, *The Crimson Horror*, at 5pm. David Warner's involvement on the episode was announced by the *Doctor Who* website on Friday 29 June; back at Roath Lock, a handful of insert shots of instrumentation were recorded on the bridge set.

Model sequences featuring the *Firebird* were undertaken by Mike Tucker and his team at the Model Unit; Mike was

Left:

Onegin serves on board the *Firebird*.

Connections: Mammoth find



➤ Grisenko believes that he might have found an example of a long-extinct mammoth – a species which lived from 2.6 million years ago to 4,000 years ago; in April 2012, a well-preserved juvenile mammoth was unveiled by Russian scientists, and in August 2010 the remains of a baby mammoth were found to the north-east of Moscow.

Connections: Gender politics

▶ Skaldak refers to his daughter; all the Martians which have previously appeared in the television serials have been male, although females have featured in some of the spin-off fiction in other media such as the 1996



Radio Times comic strip *Ascendance* by Gary Russell.

Right:

The Doctor tries to negotiate rather than fight.

a lifelong *Doctor Who* fan who had worked on the series in the 1980s as a BBC visual effects assistant and who now ran his own company which had previously contributed model effects to the show since 2004. When Marcus Wilson took over as producer, Mike had emailed him and offered his services on the show again at just the moment when Marcus needed expertise in models. An early discussion had been about the story idea which

became *Cold War*. When production got underway, Marcus indicated that he wanted the submarine sequences shot on film, and Mark suggested that the *Firebird* should be a Russian Delta Class, introduced into the fleet in 1973 (and to Mark Gatiss' delight, the type of Soviet submarine featured in the 1977 James Bond film *The Spy Who Loved Me*). The Model Unit had experience in this area, having worked on BBC Two's *Timewatch: The Lost Heroes* (screened Friday 8 October 2004). The main *Firebird* model was nine-feet long.



The material with the model sub underwater and in the arctic was undertaken on Stage B of Halliford Film Studios in Shepperton. The models were transported to the sound stage from Ealing on Monday 3 September, with the shots of the sub surfacing and a test for propeller speed on Tuesday 4, shots of the sub underway and diving plus the doors opening (under the watch of a team from the BBC website present to record behind-the-scenes material) on Wednesday 5, and then the conclusion of all the sequences of the prone sub on the ridge, including the rock fall, on Thursday 6. ■

PRODUCTION

Wed 13 Jun 12 BBC Roath Lock Studios: Studio 3 - Submarine Corridor 2 - Missile Silo/Submarine Corridor 1

Thu 14 Jun 12 BBC Roath Lock Studios: Studio 3 - Submarine Corridor 1

Fri 15 Jun 12 BBC Roath Lock Studios: Studio 2 - Submarine Lab

Mon 18 Jun 12 BBC Roath Lock Studios: Studio 2 - Submarine Lab/Submarine Torpedo Chamber; Studio 3 - Submarine Corridor 1

Tue 19 Jun 12 BBC Roath Lock Studios: Studio 2 - Submarine Torpedo Chamber/

Submarine Lab; Studio 3 - Submarine Corridor 2 - Missile Silo

Wed 20 Jun 12 BBC Roath Lock Studios: Studio 2 - Submarine Lab; Studio 3 - Submarine Bridge

Thu 21 Jun 12 BBC Roath Lock Studios: Studio 3 - Submarine Bridge

Fri 22 Jun 12 BBC Roath Lock Studios: Studio 3 - Submarine Bridge; Studio 2 - Submarine Lab Corridor; Ext Front of Studio - Sea

Mon 25 Jun 12 Llanwern Works, Newport, Gwent (Submarine Engine Room)

Tue 26 Jun 12 BBC Roath Lock Studios: Studio 2 - Submarine Lab Corridor/Submarine Lab

Wed 27 Jun 12 BBC Roath Lock Studios: Studio 2 - Submarine Lab Corridor; Studio 3 - Submarine Bridge/Submarine Corridor 1

Thu 28 Jun 12 BBC Roath Lock Studios: Studio 3 - Submarine Bridge/Submarine Corridor 1/Submarine Missile Corridor

Fri 29 Jun 12 BBC Roath Lock Studios: Studio 3 - Submarine Bridge

Tue 4-Thu 6 Sep 12 Halliford Film Studios, Shepperton, Middx: Stage B - Model shots

Post-production

No specially recorded orchestral music was used on the episode; the cues were either retracked from existing scores or were purely synthetic. In addition to the incidental music, snatches were also heard of the original recordings of *Vienna* by Ultravox and *Hungry Like the Wolf* by Duran Duran.

Nicholas Briggs recorded his final version of Skaldak's dialogue at Bang! Studios in Cardiff on Tuesday 16 October, as well as performing motion capture shots of his mouth movements for the reveal of the unmasked Martian.

The opening CGI shot for the episode showing the arctic ocean was inspired by the 2004 science-fiction disaster film *The Day After Tomorrow*.

Dialogue edits

During post-production, a substantial amount of edits were made to the episode, removing small sections of dialogue. Originally, in the opening sequence as the *Firebird* crew members inserted their launch keys, Belevich handed a plastic card from a ring folder to Stepashin. "I concur," nodded the Lieutenant as he read it and then handed it to the Captain who agreed, "I concur. Signal is genuine." After Grisenko entered the bridge and explained how his friend got him tapes of Ultravox, he originally added, "Don't let me keep you." After Zhukov dismissed Stepashin and Belevich, the Captain irritably clicked his fingers at Grisenko's Walkman which was still blaring away. "Sorry," said the Professor,



turning it down, as Zhukov smiled adding, "Personally, I preferred their earlier stuff."

In the lab, when Piotr reasoned that life was too short to wait until Moscow, he continued talking to the frozen colossus, "Does our arctic oyster contain a frozen pearl? Hm? What are you?" As he lit the welding torch, he added, "I'll just blame the heating system. Bloody boat's a disgrace to the navy."

After Zhukov ordered evasive manoeuvres, he asked, "Evasive manoeuvres! Stepashin, what the hell's..." "Number four hold flooding!" reported the Lieutenant. "Shut the vents! Blow any ballast!" ordered

Above:

The Ice Warrior is prepared for defrosting on set.

Connections: Accent

➤ Originally, Clara commented that Zhukov sounded Irish; this confusion of accents had been noted before on occasions such as in *The Fires of Pompeii* [2008 - see Volume 57] when a native of Rome believed Donna Noble sounded Welsh.





Above:
Zhukov follows
the Doctor's lead.

Connections: Multiple choice

► The Doctor's explanation of this point in time from the companion's history being a state of flux echoes his conversations with Rose Tyler in *The Unquiet Dead* [2005 - see Volume 48], Martha Jones in *The Shakespeare Code* [2007 - see Volume 54], and Donna Noble in *The Fires of Pompeii* [2008 - see Volume 57] and *The*

Unicorn and the Wasp [2008 - see Volume 58].



the Captain to which Onegin responded, "Aye, sir!" After the shots of the chaos across the *Firebird*, Zhukov asked,

"What happened? Manoeuvring! Give me power!" "Turbines not responding, sir!" reported Onegin, "Descending to two hundred metres. Two ten..." "We have to level off!" insisted Stepashin, to which his superior retorted, "I'm aware of that, Lieutenant!" There was then a short scene of the crewmen tumbling through a hatchway and trying to close off a flooded area in another part of the vessel. After the Doctor emerged from the TARDIS into what he expected to be Las Vegas, he took in the situation and commented,

"Oh. Hello, sailor! Hello, comrade. You're in trouble, aren't you?" After expressing his delight at being aboard a sinking Soviet submarine, the Doctor looked at his watch and added, "August the tenth, 1983... Wednesday!" "Different. As second dates go!" observed Clara as crewmen grabbed her and the Doctor. "Would you rather we'd gone to the pictures?" asked the Time Lord before considering her words and adding, "Date?" After Zhukov ordered lateral thrust as suggested by the Doctor, Stepashin glared at him, saying, "You may live to regret this, Captain." "Regret I can cope with," replied his superior. As the *Firebird* came to rest on the ledge, the klaxon continued to sound causing Zhukov to order, "Shut that off!" When Stepashin ordered that the new arrivals should be searched, the Doctor said, "Oi! I thought you were grateful!"

When the Doctor smelt gas, he ruminated, "Sea water mixing with the sulphuric acid in the batteries! Result

– chlorine gas...” After the Doctor told Zhukov to have the stunned Martian locked up, there were to be a series of scenes showing the crippled submarine perched on the canyon, the eerie flooded bridge, and then Onegin and Belvich in a corridor watching the hull groan and a drop of water roll down the hatch. “Tell me. If this... alien is so noble, so heroic,” asked Grisenko, “why have we chained it up?” This was the opening to the scene in the lab with the Doctor telling Zhukov about his captive which originally appeared before Onegin confronting Skaldak in the torpedo room. During this scene, after the Grand Marshal learnt that he had slept for five thousand years, he told Onegin, “We engaged the enemy in the Great Asteroid Belt. The day was ours. The enemy commander offered his head. I took it off with one blow of my sword. I set out for home and then... then... I can remember no more...”

TARDIS translation

In the lab scene where Clara learnt that she could speak and understand Russian, when Zhukov exclaimed about his subordinate’s theory that the creature was a weapon, she commented of the Captain, “He sounds Irish.” “TARDIS translation matrix is subtle,” replied the Doctor, “It differentiates. He’s probably from the Ukraine.” “American. Or British. And they are here to get it back. It’s obvious!” continued Stepashin as he spoke to Zhukov of the two travellers. “Is it?” asked the Captain. “The Ukraine?” asked an astonished Clara. “Clara!” said the Doctor in a warning tone, to which his companion responded, “Just keeping it light...”

Originally, when Grisenko believed the Doctor’s story of the creature coming

from Mars and discussed “the truth” with Stepashin, he originally quoted Hamlet from *Hamlet* Act 1 Scene 5: “There are more things in Heaven and Earth, Horatio, than are dreamt of in your philosophy.” “Huh?” asked the Captain. “Shakespeare,” explained the Professor. After Zhukov told his Lieutenant that he was like a stuck record, Stepashin said to Grisenko, “You found the Motherland something infinitely more precious than oil out there in the ice, Professor... you found us an advantage.” “Yes. Very poetic,” noted the Captain. When Clara volunteered to talk to the Grand Marshal and commented that she lacked the “smell” of the others, she turned to Grisenko and asked, “Do I smell of anything, Professor?” “Nothing but roses, my dear,” responded Grisenko. “There you are,” affirmed Clara.

Before Clara went into the torpedo chamber, a whole scene in the corridor was deleted. “You’ll be fine,” assured the

Connections: War cry

▶ Stepashin and Zhukov are heard to say, “For the Motherland”; this was a common war cry among Soviet soldiers during the Second World War.



Below:

A scene between Clara and the Doctor was cut during post-production.



Connections: Loving the alien

► Addressing the creature in the ice, Piotr uses the phrase 'milaya moya' meaning 'my dear'.



Doctor as he put headphones and a radio set onto Clara while a sailor covered them both with a pistol. "Yeah. I know I will. 'Course I will!" replied Clara. "Yes!" agreed the Doctor. "Even though you said the Ice

Warrior's dangerous. That he's incredibly dangerous," noted his companion. "Oh that," replied the Doctor, smiling weakly at the sailor, "Well, you know, I was just trying to impress our Russian friends." "What did happen to the TARDIS?" asked Clara, to which the Doctor replied "Never mind that," and opened up the chamber hatch to reveal Skaldak. Suddenly overwhelmed, Clara exclaimed, "Oh God." "You OK?" asked the Doctor. "This is... this is nuts! Stuck on the bottom of the sea in a Russian submarine! Not my average Wednesday," blurted Clara with a hysterical laugh. "Average? Who wants average?" responded the Doctor, "Or Wednesday? No-one ever wants Wednesday! This is

Below:
Manning the submarine.



living, Clara!" "Yeah," agreed Clara boldly, before losing her nerve and saying, "Or dying. Can I have your gun-thing at least? Did they keep your gun-thing?" "It's not a gun-thing! It's a sonic screwdriver," replied the Doctor in a tone of mock offence. "It looks like a gun. A space gun," said Clara. "It's not a gun," repeated the Doctor. "Can I have the space gun?" asked Clara again. "It's not a gun!" insisted the Time Lord, "And I don't know where it is anyway!" An embarrassed silence fell between the travellers, and the Doctor turned to the sailor to explain, "Sorry. She's new." The sailor shrugged, unbothered, and the Doctor told Clara, "Look, Skaldak is a noble creature. An incredibly honourable creature. An incredibly honourable, noble warrior. You'll be fine." "Seriously?" asked Clara. "Yes!" insisted the Doctor, adding, "Plus he's chained to the wall. What's the worst that can happen?" As Clara was about to enter, the Doctor told her, "Oh. Word to the wise. Don't put 'space' before something to make it sound cool. Never works." "Oh, really?" asked Clara. "Trust me. Never," replied the Doctor as he gave her a cheery thumbs-up and then slammed the hatch shut.

Scenes of Stepashin

This was followed by a short scene of Stepashin supervising repairs in a darkened corridor lit by the blue flame of a nearby oxyacetylene torch. Taking out his wallet, he stroked a picture of a pretty girl with his thumb; on the facing side of the wallet he also had a heroic picture of Vladimir Lenin, the chairman of the Russian republic and Soviet Union from 1917 to 1924.

The scene of Stepashin being grabbed by Skaldak's claws originally came earlier, after the scene of the Doctor telling Clara



and Zhukov that the Martian had nothing to lose; this was moved to after the *Firebird* shifting in the abyss. The subsequent scene of Stepashin explaining to Skaldak about Mutually Assured Destruction was brought forward into the middle of the preceding scene with the Doctor and Clara talking to Zhukov on the bridge. In this sequence, Skaldak kept insisting that Stepashin told him, “More... More...” and when the Lieutenant thought of how together they could win the Cold War, he added, “I, Pavel Stepashin and the greatest weapon the world has ever seen! My Ice Warrior!” “*Yourssssss?*” hissed the alien as Stepashin’s face fell.

In the split scene on the bridge, originally after Zhukov dismissed his crew after addressing them about their duty, Grisenko found the Barbie doll on the water-logged floor, and then leaned forward to find something else jammed

under the weapons console. When the Doctor explained how history was in flux and could be rewritten, Clara originally replied, “That’s... reassuring. Is it always like this? Travelling with you?” “Pretty much,” agreed the Time Lord. “So if I died down here, I’d just disappear from history?” asked his companion, “Everyone I’ve left at home. Would they know me? Would they remember me? At all?”

“You don’t think about that. You can *never* think about that,” instructed the Doctor. “How can I not?” asked Clara. The Doctor paused and then replied, “I didn’t say it would be easy, Clara. The trick is to survive. To just... get on with it.” “Doing my best,” said Clara. “And try to have fun,” smiled the Doctor as he squeezed her

Above:
A damp Doctor.

Connections: NATO

▶ Stepashin mentions training exercises by NATO, the North Atlantic Treaty Organisation created in 1949 with a goal to “keep the Russians out, the Americans in, and the Germans down”.



Connections: Frozen fashions

Recalling the 1980s to Clara, the Doctor comments on the bigger hair – backcombing and perming having gained popularity during the 1970s in the wake of an iconic poster of actress Farrah Fawcett – and also the bigger shoulder pads, a resurgence of a 1940s form of women’s fashion adopted by British Prime Minister Margaret Thatcher, and also characters in the US soap opera *Dynasty* which debuted in 1981. Clara referred to the Martian armour as a shell suit, a polyester descendent of the track suit which became popular from the late 1980s.



Right:

The Doctor looks for a way out of the war.

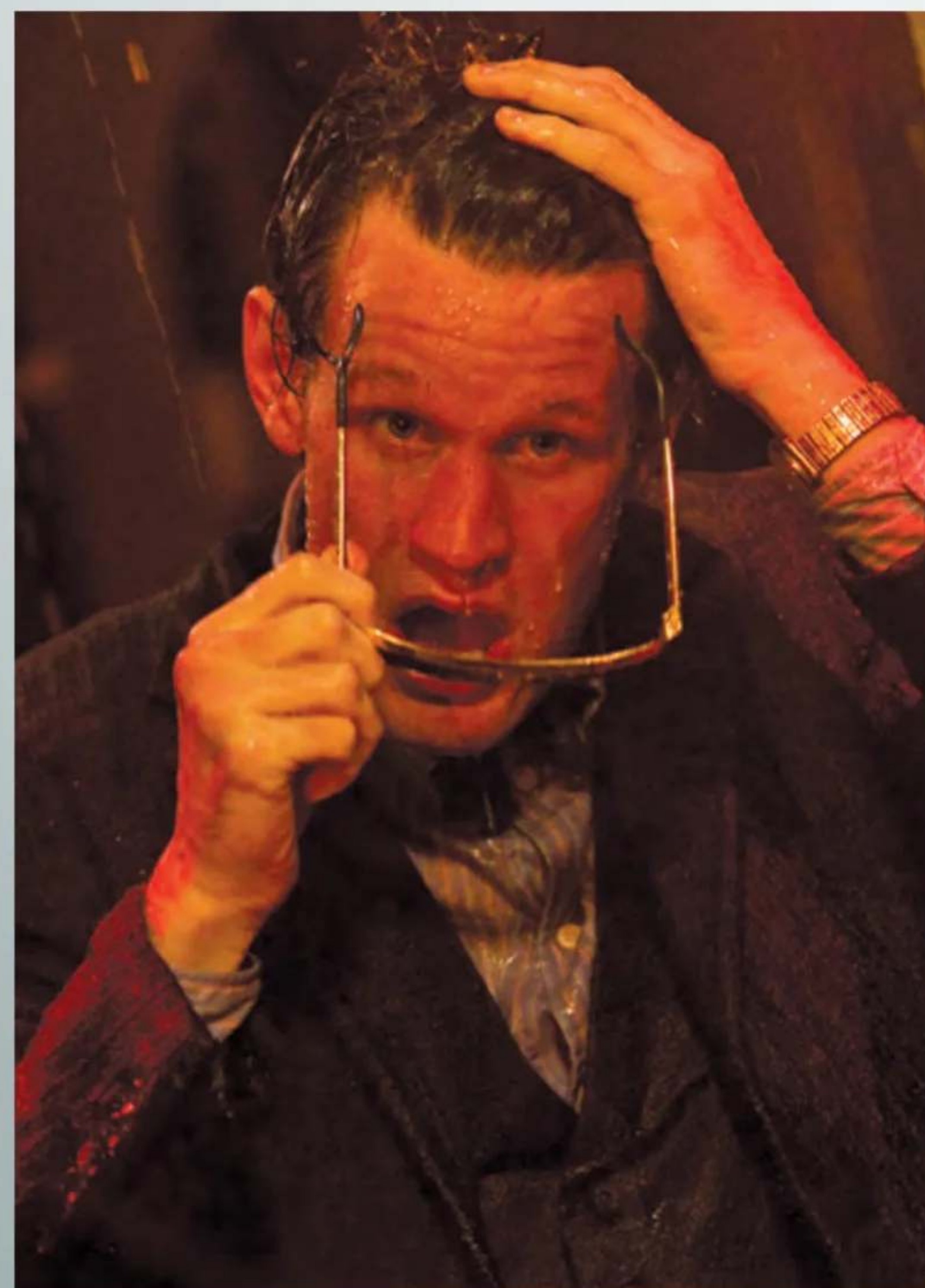
shoulder, “That’s what I’ve always done.”

Later on the bridge, when the Doctor commented on Skaldak leaving his armour, he added, “If only I had some way to track him. Identify his energy signature.” This was when Grisenko offered him the sonic screwdriver. Following this scene there was to be another model shot of the prone sub, and then a sequence of something darting along the corridor, as fast as lighting; this was replaced by Belevich and Onegin searching the vessel which originally came after Clara talking to Grisenko about keeping their spirits up. In this scene, after Grisenko spoke of courage, he pulled out a hip flask and asked Clara, “How about a little drink?” The traveller took a nip and said, “Thanks.” “It’s horrible,” said

the Professor. “Yes,” gasped Clara, “Still. If it helps to keep you cheerful.”

Originally while holding Grisenko in his claws, Skaldak said, “This planet. This angry planet. Both sides locked in a never-ending stalemate. I now have all the information I require”; this was changed in dubbing. When the *Firebird* surfaced, originally in the bridge scene Grisenko exclaimed, “We made it! We’re okay!” “Are we?” asked the Captain as the Doctor held the sonic out at Skaldak; this was also amended in dubbing. After the Doctor declared that he would destroy them all if he had to, there was a short scene of Zhukov and a sailor clambering up to the conning tower and gazing up through the

snow at the massive Martian vessel above them; the Russians then watched the ship’s departure. After disaster was averted and Clara realised that they had saved the world, Grisenko kissed them both, saying, “My friends! My dear friends! So close. We came so close to Armageddon.” He then sighed, “It’s a very, very mad world.” “Shakespeare? Churchill?” ventured Clara, trying to identify the quote. “Tears for Fears!” replied the affronted scientist, referring to *Mad World* by Roland Orzabal and Curt Smith which had reached Number Three in the UK charts after its September 1982 release. At the start of the next scene in the conning tower, as the Doctor’s party ascended, Zhukov ordered, “Raise radio antenna,” to the sailor and then shook hands warmly with the Doctor. After the Doctor explained to Clara about the HADS relocating the TARDIS, she asked, “Where to?” and he replied – unhappily – “Somewhere else.” ■



Publicity

► The return of the Ice Warriors was officially announced on Monday 11 February 2013. Following the broadcast of *The Rings of Akhaten* on Saturday 6, a 30" trailer for *Cold War* was made available. In *Radio Times* on Tuesday 9 April, Mark Gatiss' three-page colour article *Why I Wanted to Bring Back the Ice Warriors* appeared. *Cold War* was selected by Patrick Mulkern as a *Saturday Choice* while the programme billing was highlighted by a photograph of Clara, complete with headphones, ready to parlay with Skaldak.

► Thursday 11 April saw the BBC website release the 44" video *Introducing Cold War* in which Matt and Jenna had commented on the



“very wet episode” at the series press launch; two preview clips were also issued – the 20" *Prepare for War* from the pre-credits and the 39" *The Ice Warrior's Name* of the Doctor attempting to talk to Skaldak.

► *Cold War* was previewed in issue 459 of *Doctor Who Magazine*, with a menacing Skaldak gracing the cover. The preview featured an interview with Mark Gatiss.

Above: Skaldak is held prisoner – but not for long.



Above:
“High five...
don’t leave
me hanging!”

Broadcast

- ▶ On Saturday 13 April, *Cold War* aired at the earlier time of 6pm against *New You’ve Been Framed* – and *Famous!* on ITV. Following broadcast, the BBC website issued a 3’48” video entitled *Behind the Scenes of Cold War* which featured comments from Mark Gatiss, Caroline Skinner, Steven Moffat and Douglas Mackinnon plus Matt and Jenna, as well as a particular focus on the episode’s model work.
- ▶ Considering his resurrection of the Ice Warriors, Mark Gatiss wrote in *Radio*

Times, “*Cold War* will be, I hope, only the beginning of a new chapter for these fabulous *Doctor Who* monsters.”

- ▶ Graham Kibble-White reviewed *Cold War* in issue 460 of *Doctor Who Magazine*, commenting favourably on the handling of Clara in the episode: ‘It’s good that Clara is given an instance of reticence. It paints her subsequent cheering about saving the world in a markedly different shade. She’s under no illusions regarding what she’s getting into.’

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Cold War	Saturday 13 April 2013	6pm-6.45pm	BBC One	41’23”	7.37M (13th)	84

Merchandise

Cold War was initially released on DVD and Blu-ray by 2|entertain as part of *Doctor Who Series 7 – Part Two* in May 2013. It was later included on the DVD and Blu-ray release of *Doctor Who – The Complete Seventh Series*, in October the same year. This set included an audio commentary and behind-the-scenes featurette for *Cold War*.

Music used in *Cold War*, composed by Murray Gold, was included as part

of *Doctor Who Series 7*, released by Silva Screen in September 2013 on CD and to download.

A poster for the episode *Cold War* was released by Pyramid Posters in April 2013.

In May 2013, Character Options issued a 3.75" set of action figures from *Cold War* under the heading *Time Zone Playset 2*. This set included an exclusive Martian creature figurine.

A figurine of Grand Marshal Skaldak from *Cold War* was part of Eaglemoss' *Doctor Who Figurine Collection* issue 9 in December 2013.

In January 2015, a small viewer containing eight

screen shots from *Doctor Who* stories, including *Cold War*, was manufactured by Tarco. Each capsule cost £1 from a vending machine. ■

Clockwise from below:

Eaglemoss' Figurine of Skaldak; artwork for the Pyramid Posters release; and the Character Options playset.



Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Liam Cunningham Captain Zhukov
David Warner Professor Grisenko
Tobias Menzies Lieutenant Stepashin
Josh O'Connor Piotr
James Norton Onegin
Charlie Anson Belevich
Spencer Wilding Skaldak
Nicholas Briggs Voice of Skaldak

UNCREDITED

Eran Backler, Jamie Gardiner, Jack Scanlon, Scott Stevenson, Connor Jenkins, Toby Rattray, Ashley Randall, Jason Clarke, Edward Winter Crewmen
Matthew Humphries Zhukov's Crewman
Unknown Hand Double for Piotr
David Newton, Marcus Shakesheff, Tom Aitken Stunt Sailors
Ian William George Double for The Doctor
Donna Shakesheff Pretty Girl
Unknown Crewman with Blow Torch
Matthew Humphries Dead Body Double for Stepashin

Right:
Men at war –
Captain Zhukov
and Lieutenant
Stepashin.



CREDITS

Written by Mark Gatiss
Produced by Marcus Wilson
Directed by Douglas Mackinnon
[uncredited: Marcus Wilson]
Stunt Coordinator: Crispin Layfield
[uncredited: Gordon Seed]
Stunt Performers: David Newton,
Marcus Shakesheff, Tom, Aitken
First Assistant Director: Ken Cumberland
Second Assistant Director: James DeHaviland
Third Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Danielle Richards]
Assistant Director: Danielle Richards
[uncredited: Chiara Carbonara, James Hill,
Louisa Cavell]
Location Manager: Nicky James
Location Assistant: Iestyn Hampson-Jones
Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistants: Rachel Vipond,
Samantha Price
Assistant Production Accountant: Rhys Evans
Assistant Script Editor: John Phillips
Script Supervisor: Steve Walker
Camera Operator: Joe Russell
[uncredited: Ed Moore]
Focus Puller: James Scott, Julius Ogden
Grip: Gary Norman [uncredited: Martin Peters]
Camera Assistants: Meg de Koning, Sam Smithard,
Evelina Norgren [uncredited: Tomoi Summers,
Nel Price, Jenny Chuan]
Assistant Grip: Owen Charnley
[uncredited: Ben Moseley]
Sound Maintenance Engineers: Ross Adams,
Chris Goding
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Nick Powell, Gafin Riley,
Gareth Sheldon [uncredited: Mickey Reeves]



Cast and credits

Left:

Spencer Wilding becomes Skaldak.

Supervising Art Director: Paul Spriggs
 Set Decorator: Adrian Anscombe
 Production Buyers: Adrian Greenwood, Holly Thurman
 Art Directors: Amy Pickwood, Lucienne Suren
 Standby Art Director: Nandie Narishkin
 [uncredited: Helen Atherton]
 Assistant Art Director: Richard Hardy
 Art Department Coordinator: Donna Shakesheff
 Prop Master: Paul Smith
 Prop Chargehand: Ian Griffin
 Set Dressers: Jayne Davies
 Prop hand: Austin J Curtis
 Standby Props: Garry Dawson, Helen Atherton
 Dressing Props: Mike Elkins, Paul Barnett, Rob Brandon
 Graphic Designer: Chris Lees
 Graphic Artist: Christina Tom
 Storyboard Artist: Andrew Wildman
 Petty Cash Buyer: Florence Tasker
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 [uncredited: Dave Mount Stephans]
 Practical Electrician: Christian Davies
 Props Makers: Penny Howarth, Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Scenic Artist: John Pinkerton
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 Costume Assistants: Katarina Cappellazzi, Gemma Evans

Make-Up Artists: Sara Angharad, Vivienne Simpson, Allison Sing
 [uncredited: Pam Mullins, Cathy Davies, Jane Tyler]
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Additional Visual Effects: BBC Wales Visual Effects
 Online Editor: Geraint Pari Huws
 Colourist: Mick Vincent
 Ice Warriors created by Brain Hayles
 With thanks to The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphries
 [uncredited: Gareth Meirion-Thomas]
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Miniature Effects: The Model Unit
 Prosthetics: Millennium FX
 Editor: William Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Suzie Lavelle
 Script Producer: Denise Paul
 Line Producer: Phillipa Cole
 Executive Producers: Steven Moffat, Caroline Skinner
 BBC Cymru Wales
 bbc.co.uk/doctorwho
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Profile

DAVID WARNER

Grisenko

David Hattersley Warner, born 29 July 1941 in Manchester, grew up with his stepmother and Russian Jewish father, Herbert, who ran a nursing home. Having been cast in school plays, on leaving Feldon School, Leamington Spa, Warner joined a local amateur dramatics society. He bumped into RSC actor Charles Kay, who suggested Warner try RADA.

After graduating from RADA, Warner's early stage work included *Under Milk Wood* at the Lyric, Hammersmith in August 1961 and, in 1962, *A Midsummer Night's Dream* at the Royal Court, *Much Ado About Nothing* at the Belgrade, Coventry and the RSC's experimental *Afore Night Come* at the New Arts Theatre Club.

He made his TV début in a BBC *Sunday-Night Play*, *Madhouse on Castle Street*. Aired

13 January 1963, it featured American folk musician Bob Dylan, subsequently making it a holy grail of lost TV. Warner rocketed to RSC leads Trinculo in *The Tempest* (1963/4), Cinna in *Julius Caesar* (1963/4), Henry VI in the *Wars of the Roses* plays (1963/4) – televised in 1965 – and the title role in *Richard II* (1964). At 23 he became the youngest actor since Alec Guinness to play *Hamlet* (1965-7), winning the Variety Club Award for Best Stage Actor 1966.

Tom Jones (1963) brought his movie début, but his film breakthrough came with the title role in *Morgan – A Suitable Case for Treatment* (1966). 1968 saw the release of five films featuring Warner including bizarre satire *Work is a Four-Letter Word*, an adaptation of 1964 RSC play *Eh?* in which he'd previously starred, plus *The Bofors Gun*, *The Fixer*, *A Midsummer Night's Dream* and Chekhov's *The Seagull*.

For American director Sam Peckinpah he made Western *The Ballad of Cable Hogue* (1970), controversial British thriller *Straw Dogs* (1971) and *Cross of Iron* (1977).

Warner married Swede Harriet Lindgren in 1969, but his workaholic streak made him difficult to live with and the marriage dissolved in 1972. The same year Warner took stage fright in *I, Claudius* so instead focussed on movies such as *A Doll's House* (1973), *From Beyond the Grave* (1974), *Little Malcolm* (1974), *The Omen* (1976) and *The Thirty-Nine Steps* (1978).


He was a fixture in fantasy and cult films, playing Jack the Ripper in *Time After Time* (1979) and taking starring roles in *Time Bandits* (1981), *Tron* (1982), *The Man with Two Brains* (1983), *The Company of Wolves* (1984) and TV movie *Frankenstein* (1984).

He appeared in two US TV mini-series, *Holocaust* (1978) and *Masada* (1981), the latter winning him an Emmy. UK television work included *Nancy Astor* (1982), the title role in detective serial *Charlie* (1984),

Right:

David Warner in *Love's Labours Lost* in 1984.





and Fleet Street drama *Hold the Back Page!* (1985). Warner moved to the US in 1987 with American second wife Sheilah (having remarried in 1979) and guested in TV series *Murder, She Wrote* (1990), *Twin Peaks* (1991), *Wild Palms* (1993), *Lois & Clark* (1994), *Babylon 5* (1994) and *The Outer Limits* (1995 and 1999). He voiced mid-90s animated TV series including *Batman*, *Superman* and *Men in Black*. Occasional UK TV roles included the lead in *Uncle Vanya* (1991) and *The Choir* (1995).

He entered the *Star Trek* universe with movies *Star Trek V: The Final Frontier* (1989), *Star Trek VI: The Undiscovered Country* (1991) and *Star Trek: The Next Generation* TV two-parter *Chain of Command* (1992).

Further movies included *Titanic* (1997) and *Planet of the Apes* (2001), while popcorn fodder parts came in *Teenage Mutant Ninja Turtles II* (1991), *Beastmaster III* (1996) and *Scream 2* (1997).

Divorcing in 2005, Warner returned to the UK. Introduced to Mark Gatiss by a pre-Doctor David Tennant, he starred in Gatiss' radio comedy *Nebulous* (2005), *The*

League of Gentlemen movie (2005) as well as an episode of Reece Shearsmith and Steve Pemberton's *Inside No. 9* (2015).

Recent British television includes *Hornblower* (2001), *Marple* (2004), *Sweeney Todd* (2006), *Terry Pratchett's Hogfather* (2006), *Wallander* (2008), *Midsomer Murders* (2012) and *Penny Dreadful* (2014).

He returned to the RSC, playing *King Lear* at Chichester (2005) and Falstaff in *Henry IV* (2007/8).

Though Gisenko was his first TV *Doctor Who* role, he voiced Lord Azlok in BBCi animation *Dreamland* (2009) and was an alternative Doctor in the *Doctor Who Unbound* audio dramas *Sympathy for the Devil* (2003), *Masters of War* (2008) and box set *Bernice Summerfield: The Unbound Universe* (2016). He is the villainous Cuthbert in several Fourth Doctor Big Finish audios and has guested alongside the Fifth, Eighth and War Doctors. He took the male lead in Big Finish's *Sapphire & Steel*, co-starred in *The Scarifyers* and guested in the *Jago & Litefoot*, *Survivors*, *Blake's 7* and *Dark Shadows* ranges. ■



HIDE

➤ STORY 235

The Doctor and Clara arrive at Caliburn House in 1974. A house that is haunted. Inside, a ghost-hunting professor and an empathic psychic are looking for the legendary Witch of the Well...



Introduction

“You want me to be afraid? Then well done. I am the Doctor, and I am afraid.”

Hide, more so than most other stories, is about atmosphere.

Part of it is set in a creepy haunted house, where Professor Palmer is conducting his spooky experiments; another part takes place in an eerie ‘pocket universe’, home to some kind of twisted creature...

Throughout most of his lives, the Doctor has been the picture of bravery – often venturing into terrifying situations with careless abandon. He was quite unruffled when asked to investigate ghostly goings-on at Auderley House in *Day of the Daleks* [1972 – see Volume 17], and he forced his companion Ace to confront her own fears when he took her to Gabriel Chase in *Ghost Light* [1989 – see Volume 46]. Since the Doctor’s unsettling experience in *Hide*, however, there have been a couple of occasions where the Doctor has been scared. In *Listen* [2014 – see Volume 77] he explains that fear is in fact a superpower, when he speculates about a creature that hides out of view, lurking each night under his bed! Unsurprisingly, when he’s trapped in his own version of hell in *Heaven Sent* [2015], and he has nowhere to run, the Doctor admits that he is scared of dying.

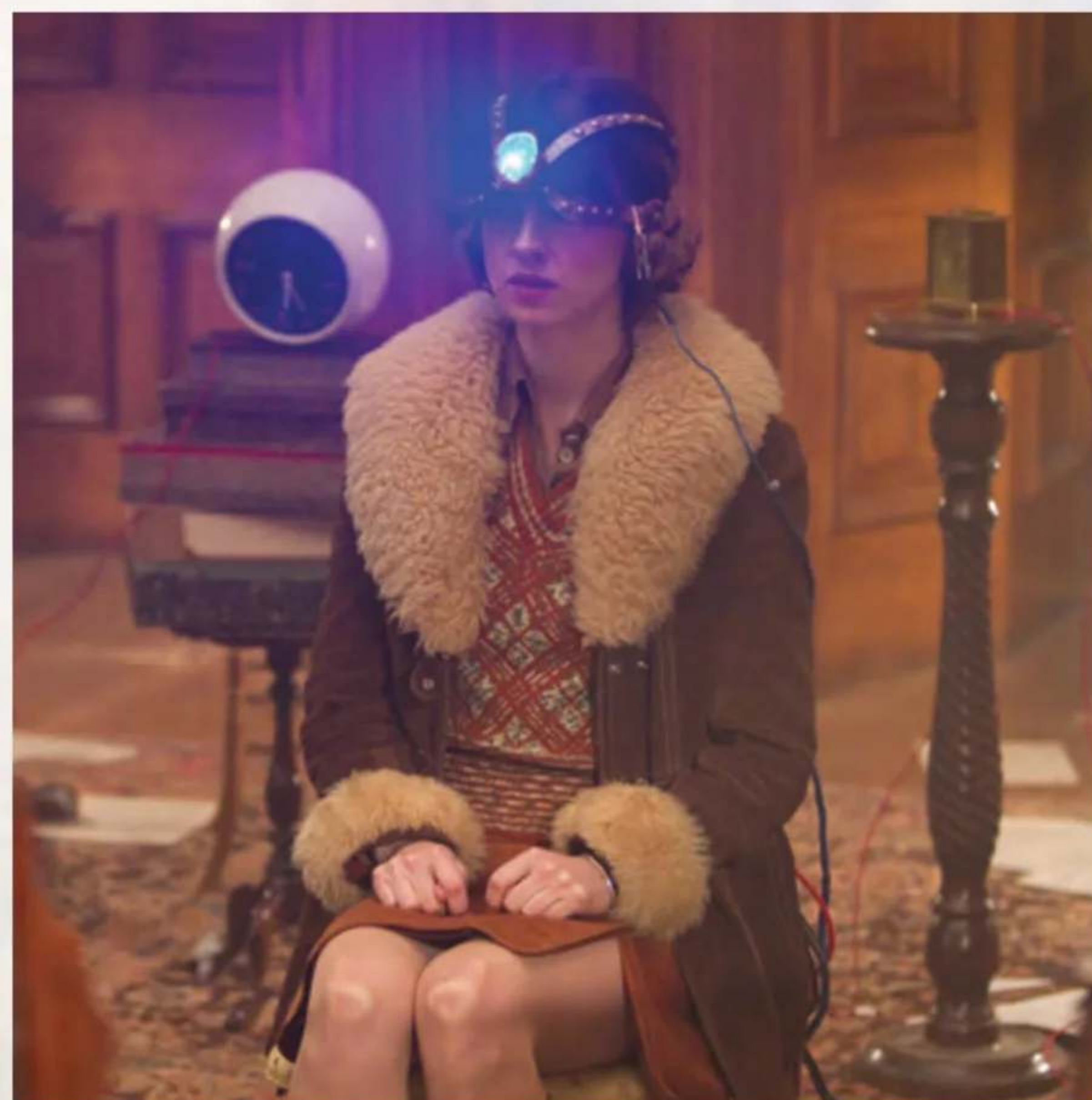
Hide examines all kind of different fears: fear of the unknown, fear of rejection, fear of our own mortality. It uses a whole range of techniques to alter our perspective on reality. Obviously, there are the shadowy, candlelit corners of Caliburn House – and glimpsed figures when rooms are briefly

floodlit by lightning. There’s the misty forest of the pocket dimension, full of disturbing noises. But there are also some less familiar, but equally unnerving tricks, that play with our perception of time: photographs as they slowly develop on one hand, the dizzying journey through the whole of life on Earth on the other.

Navigating her way through all this is Palmer’s assistant – the psychic Emma Grayling. The Doctor tries to amplify her abilities using a crystal from Metebelis Three, a technique that didn’t go too well when he tried it out on the similarly gifted Professor Clegg in *Planet of the Spiders* [1974 – see Volume 21]. She’s ultimately the key to seeing through all of the unearthly phenomena. Perhaps we shouldn’t be too surprised – considering the catalogue of despair! – that it turns out in the end not to be a ghost story, but a love story. ■

Right:

Emma Grayling has her psychic abilities enhanced.



'HIDE EXAMINES ALL KIND OF DIFFERENT
FEARS: FEAR OF THE UNKNOWN, FEAR
OF REJECTION, FEAR OF OUR
OWN MORTALITY.'

STORY

It's 25 November 1974, and two ghost hunters, Professor Alec Palmer and Emma Grayling, are setting up their equipment in a storm-battered mansion, Caliburn House. Emma attempts to make contact with the "lost soul" in the house and a ghostly apparition advances towards them before disappearing. [1] Then there's a sinister knock at the door; it's the Doctor and Clara who introduce themselves as "Ghostbusters"!

The Doctor uses his psychic paper to convince Alec he's from Military Intelligence. He knows that Alec specialised in espionage during the war, while Emma has psychic abilities. He asks to see the ghost.

Alec leads the Doctor, Clara and Emma to the living room where he has a board covered with photographs of the "Caliburn Ghost" that Emma can sense calling for help.

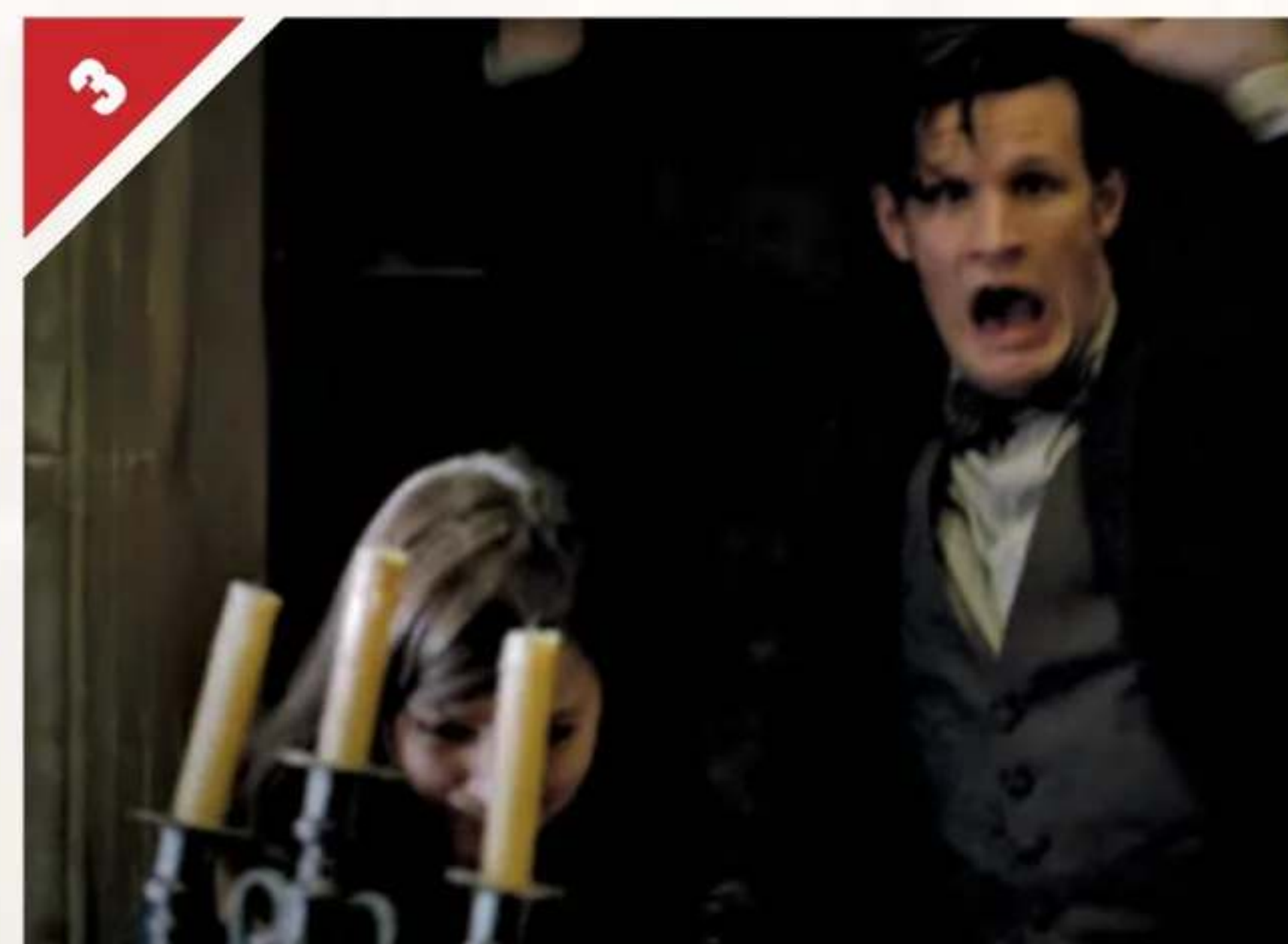
The Doctor and Clara go looking for the ghost together, leaving Alec and Emma alone. The ghost hunters are in love with each other but refuse to admit it. [2]

The Doctor and Clara discover a cold spot, then there is a series of loud bangs. Clara is terrified but tells the Doctor there's no need for him to hold her hand – but he wants to hold her hand! They both scream and run. [3]

A whirling portal appears in the living room and Emma glimpses a ghostly woman before collapsing. The words "help me" appear on the wall [4] before fading and the portal vanishes.

Later, the Doctor borrows Alec's camera and goes to the TARDIS with Clara. Clara has a weird feeling that the TARDIS doesn't like her. They dematerialise – and Alec and Emma are left alone with a screaming apparition! [5]

The TARDIS travels back six billion years to when Earth was a volcanic wilderness, then prehistoric times, then





Victorian times, then the far future, and each time the Doctor pops outside to take a photograph. [6]

The Doctor and Clara return to 1974 and the Doctor hands the camera film over to Alec, which he develops. The slides show the Ghost of Caliburn House; Hila Tacorian, a lost time traveller who is now trapped in a pocket universe. [7]

The Doctor comes up with a plan to save her, which will require a sturdy rope, a blue crystal from Metebelis Three and some Kendal Mint Cake. Alec tries to convince Emma not to risk her life, and they admit their feelings for each other.

The Doctor can't fly the TARDIS into the pocket universe without trapping it there. So instead he uses the crystal to amplify Emma's psychic abilities. She opens a portal into the pocket universe. The Doctor jumps through it into the wild wood beyond. [8]

The Doctor finds Hila and they run towards Emma's voice. [9] It leads them to an 'echo' of Caliburn House, where

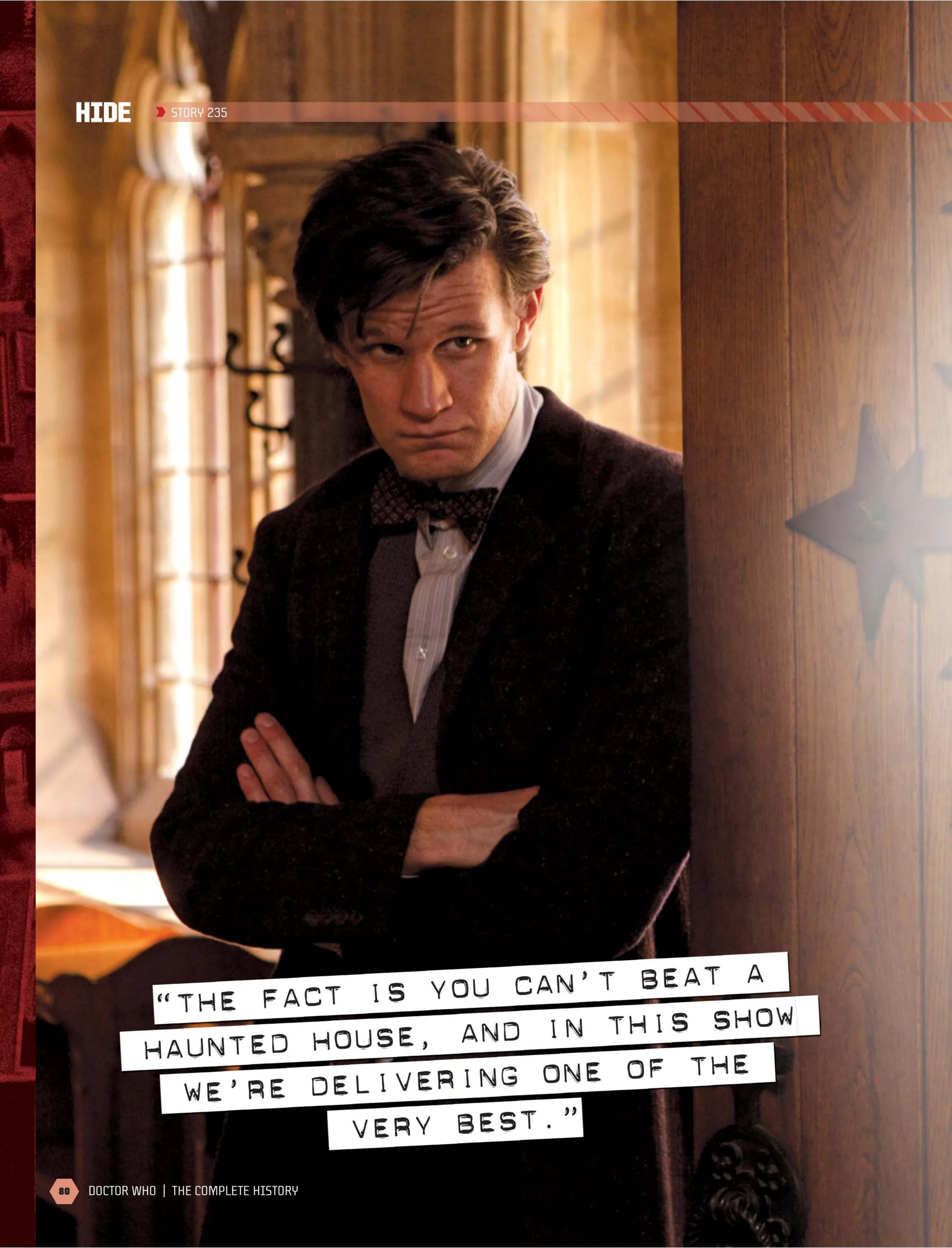
they find the portal back to our universe. Hila makes it through but then Emma collapses from the strain, leaving the Doctor trapped.

Clara runs to the TARDIS, which projects a Clara hologram as a visual interface. [10] She persuades it to travel into the pocket universe as Emma reopens the portal.

The Doctor hears some sinister laughter. He realises the creature that Hila was running from is still in the wood and offers to piggyback it to our universe. It leaps on him but then the TARDIS appears [11] and the Doctor escapes back to our universe by clinging onto the outside of his ship.

The next day, the Doctor and Clara are about to leave with Hila when the Doctor realises that the creature in the wood wanted to be piggybacked across because its mate is in our universe.

With Emma's help, he returns to the pocket universe to reunite the creature with its mate. [12]



"THE FACT IS YOU CAN'T BEAT A
HAUNTED HOUSE, AND IN THIS SHOW
WE'RE DELIVERING ONE OF THE
VERY BEST."

Pre-production

“We wanted to do a spooky ghost story and he nailed it on his first draft,” lead writer Steven Moffat commented of Neil Cross’ first script for the series in *Radio Times*, “This is proper scary *Doctor Who*, full of surprises and twists, and – unexpectedly – a rather gorgeous love story... The fact is you can’t beat a haunted house, and in this show we’re delivering one of the very best.”

This was the first *Doctor Who* script to be written by British novelist and screenwriter Neil Cross. Born in Bristol in 1969, Neil had watched *Doctor Who* all his life and had a particular fondness for the eras of the show where the Doctor had been played by Jon Pertwee (1970-4), Tom Baker (1974-81) and Peter Davison (1981-4). Based in Wellington, New Zealand from 2003, he had written novels and scripts for both American and British television; his first novel had been published in 1998, and a couple of years after becoming the lead writer on the BBC One espionage series *Spooks* from 2006 he had created and written the popular psychological crime drama *Luther* for BBC One, with the show debuting in 2010. While working on *Spooks*, he had very much admired Russell T Davies’ revival of *Doctor Who*, particularly when David Tennant took over as the Doctor in 2005; consequently, whenever he had been at a meeting with the BBC, he had indicated that he wanted to write for the series. Russell liked this idea, but the production schedules of Neil’s respective projects precluded this. However, in 2011, Caroline Skinner joined *Doctor Who* as an

executive producer; Caroline was an old friend of Neil’s and she quickly suggested to Steven Moffat that the New Zealand-based writer would be keen to contribute a script to his favourite programme.

“I wanted to do a really old-fashioned *Doctor Who*. The smaller the better,” Neil told *Doctor Who Magazine*. The writer wanted to develop an episode that would scare children – and his sister – in the same way that he remembered feeling when he and his sister watched it as children. A devotee of ghost stories, Neil was also extremely fond of the trilogy of BBC science-fiction serials from the 1950s featuring the character of Professor Bernard Quatermass – *The Quatermass Experiment* (1953), *Quatermass II* (1955) and *Quatermass and the Pit* (1958/9) – which had been written by Nigel Kneale and which Neil saw as being precursors to *Doctor Who*.

Ghost stories

Fascinated by the idea of ghosts, a major influence for Neil’s story was *The Stone Tape*, a BBC play by Nigel Kneale broadcast at Christmas 1972; set in a Victorian mansion, this concerned a group of research scientists investigating the ghost of a young woman and discovering that the phenomenon was a recording of her death decades earlier which had become imprinted on the stone of the building

Connections: Suit up

▶ The Doctor wears the modified orange spacesuit that he had acquired on Sanctuary Base in *The Impossible Planet* [2006 – see Volume 53] and which he had used again in *The Waters of Mars* [2009 – see Volume 61].



and could be played back to those who were sensitive enough. But rather than a large number of characters, as in *The Stone Tape*, Neil planned to populate his story with just a couple of investigators and to anchor the narrative fairly much in the key location of the haunted manor; this would also allow him time to flesh out the two characters within the space of only 45 minutes. “I wanted to do something imbued with tension and fear,” Neil told the BBC website; consequently his ‘monster’ was to be a twisted horror of the sort that had terrified him in childhood. However, when Steven asked him of his monster – “Is it just a shark?” – the two writers discussed the creature’s role and decided to add an additional twist, expanding the theme of love already in the episode to embrace the monster as well and make it more sympathetic.

Professor Quatermass

At an early stage, Neil wanted the scientist investigating the haunted house to be Professor Quatermass and have the Doctor meeting his spiritual predecessor. The character of Quatermass had been referred to twice before in *Doctor Who*; in *Remembrance of the Daleks* [1988 – see Volume 44] there had been a reference to “Bernard” at the “British Rocket Group” in 1963 while in *Planet of the Dead* [2009 – see Volume 61], UNIT scientist Malcolm Taylor had christened a unit of four dimensional wavelength as a “Bernard” after Quatermass. However, rights issues ruled out the character featuring in *Doctor Who*.

Connections: Who you gonna call?

► Clara introduces herself and the Doctor as ‘Ghostbusters’, in reference to the 1984 supernatural comedy movie *Ghostbusters*; the Tenth Doctor and Rose had previously described themselves as ‘Ghostbusters’ in *Army of Ghosts/Doomsday* [2006 – see Volume 53].



When he started scripting the episode, Neil felt concerned by the responsibility of writing for a series that he had enjoyed all his life – and his determination to deliver a story which would please both his family and all other fans of the series. Neil also had the challenge of writing for the Doctor’s new companion, Clara, of whom the writer knew nothing. A flurry of emails between Neil and Steven followed, with the writer asking all about Clara and Steven simply replying, “She’s a normal girl.” Neil was able to view the screen tests that Jenna-Louise Coleman had undertaken to win the role of Clara and admired the chemistry which the actress had when working with



Matt Smith. He was also able to read very early drafts of the Christmas Special that Steven was writing during spring 2012. Ultimately, the storyline of the haunted house – Caliburn House, named after King Arthur’s legendary sword Caliburn in the tales recounted by Geoffrey of Monmouth – was expanded beyond the single location into another dimension; originally, Neil had set the climax in an alternative version of the same building which was in daylight. “They actually asked me to spend *more* money,” Neil told *Doctor Who Magazine*, “I’d massively underspent because I wanted to keep [the story] as much a chamber piece as possible.”

Draft one of *Phantoms of the Hex* was dated Sunday 15 April 2012. In this version, when the Doctor appeared at the door at the end of the pre-credits he said, “Hello. We’re looking for a ghost. You look like you’ve just seen one. May we come in?” When the Doctor commented on Palmer’s equipment being well-funded, the Professor responded, “The Russians. The KGB runs a very successful parapsychology unit... oh, for heaven’s sake! I fund the research myself. I made some lucky investments. And I sold my house.” Palmer explaining to Clara how he bought Caliburn House was not present and the conversation between the Doctor and Clara in the music room was different; “I bring you through time and space...” began the Doctor, with Clara interjecting, “... to Yorkshire. In 1974. In the rain,” before he could continue, “... to the site of the most famous ghost hunt that ever took place! A ghost hunt so successful its findings were classified for three hundred years”. On hearing the strange noises, Clara attempted to pass them off as “an underground river” or “mine shafts” which could “act like oboes”. The Doctor described the phenomenon in the music room as an “entropy drain.” Looking at the twisted figure seen in the photographs with Hila Tacorien, ‘the creature wears the regalia of a Time Lord. But shattered and broken like a mouthful of bad teeth.’ The Doctor explained that this was “The Revenant of Anathenon. The Lost Lord... Gallifreyan legend. The bogeyman used to scare young Time Lords before they gaze into the Untempered Schism. To haunt us when the lights go out... he was the first Time Lord to travel the Hex. An eternity of worlds, tossed up in the quantum

Connections: Geronimo!

▶ Leaping into the wormhole, the Doctor uses his bravado catchphrase, “Geronimo!” which he had first uttered shortly after regenerating in *The End of Time* [2009/10 – see Volume 62].



Left:

Alec and Emma have a mystery to solve.

Connections: Special ops

► The Doctor comments that Major Alec Palmer was a member of the Baker Street Irregulars, the nickname given to the Special Operations Executive formed in July 1940 by the British government to conduct espionage and sabotage in occupied Europe during World War Two. They were based at 64 Baker Street and named after the street urchins who helped Sherlock Holmes in *A Study*

in Scarlet and *The Sign of Four* by Arthur Conan Doyle.



Right:

Clara goes ghost hunting in the haunted house.

foam. Endlessly forming and collapsing, forming and collapsing. Since then, he's been trapped, looking for a Thin Place. A way back into time... [in order to] feast. On TARDISEs. On Time Lords. On reality... unleashed into this universe, he'll suck time into himself the way a black hole sucks light." As the Doctor prepared to enter the Hex, Clara was concerned about being stuck in 1974 without him; the Doctor assured her this wasn't the case as "1974 becomes 1975. Then 1975 becomes 1976. The year of punk. That'll be interesting, I expect." When the Doctor became trapped in the Hex with the Lost Lord, the

TARDIS interface told Clara, "The Doctor is lost. I'm unable to detect him in M Space or any adjacent realities." Through the vortex interface, the Doctor saw that the entire planet with the forest was a flat disc only a few miles across, surrounded by boiling, monochromatic chaos. In the Hex forest, the Lost Lord was described as 'crab-like... it climbs to its feet. The crippled silhouette of a once-proud Time Lord. And just stands there. Pure, twisted blackness.' The Lost Lord spoke, knowing the Doctor. "We haven't met," responded the Doctor, "I think I'd remember if we had. What with the soul-numbing terror and so on." "Doctor. Was. The. We watched. Watches you. Seeking whom we may devour. Time Lord child. Tender child. So much time," said the Lost Lord as it raised its hands; lightning linked the pair and the Last Lord started to take on a human form while the Doctor became

a silhouette as the Last Lord had been. The Last Lord was looming over the prone Doctor when the TARDIS arrived to rescue him. Back in the music room, the Doctor looked back across the vortex wall at the Lost Lord and commented, "Residual artron energy's keeping it open. Not for long." The two figures reached out their hands to each other, but the Lost Lord's head opened into its array of terrifying teeth... as the reality well snapped shut and dawn broke over Caliburn House. Hila told Emma that she was going, "Home, apparently. Three seconds after I left." "Where she'll stand as a warning to the human race not to dabble in time travel. Leave that to the experts," interrupted the Doctor before revealing how Hila was the descendant of Emma and Palmer.

The second draft of the script was dated Tuesday 8 May 2012. Various small changes were made to the start of the episode in terms of dialogue; in the music room, when the Doctor asked what was wrong with Yorkshire in




Left:

Emma looks like she's seen a ghost.

the Crooked Man and pulled him down. The Doctor saw him again, squirming into a crack in the ground as the vortex snapped shut. In this version, the Doctor could not take Hila home because of fixed points in time.

Hidden creature

Originally scheduled as the fifth episode of the eight-part run, *Phantoms of the Hex* was to be made as part of the fourth production block of the 2012/13 series, and directed by a newcomer to the show, Jamie Payne. Jamie had entered the television industry in the late 1990s and from 2002 had directed episodes of *The Bill*, *New Tricks*, *Primeval*, *Survivors*, *Ashes to Ashes*, *The Hour* and *Call the Midwife*; “I was actually up for doing *The Doctor's Wife* [2011 – see Volume 67], but that didn't work out,” Jamie told *Doctor Who Magazine*. Out in LA at the time when he was offered another chance to work on *Doctor Who*, Jamie had admired Neil's work and was excited to be working on a project with the writer; he was very taken with the first draft of the script and wanted to present the hidden monster of the piece in a frightening manner, recapturing the scary feeling he remembered from watching *Doctor Who* as a child.

Inspired by the 1982 horror film *Poltergeist*, Jamie wanted to realise as many of the effects – notably the hidden creature of the Crooked Man itself – in a physical manner rather

Connections: Blue crystal

➤ To breach the pocket universe, the Doctor uses a blue crystal from Metebelis Three; this blue planet had first been mentioned in *Carnival of Monsters* [1973 – see Volume 19] and was visited by the Doctor in both *The Green Death* [1973 – see Volume 20] and *Planet of the Spiders* [1974 – see Volume 21] in which the Time Lord had acquired a blue crystal that could clear the mind and amplify its power. The Eleventh Doctor pronounces ‘Metebelis’ differently to his third self.



1974, Clara asked, “Compared to what? The Hanging Gardens of Babylon? An introduction to Alexander the Great?... What?” The Doctor had pulled a face and retorted, “Well. You've got an eternal cosmos crammed full of interesting people. Why do people always mention him? The man's unendurable. *Completely* full of himself.” The ‘*HELP ME*’ message written in the frost was now added. The whole plot element with the Lost Lord was now omitted and the creature became the Crooked Man (‘leaping like a grasshopper’); however, the Crooked Man still spoke to the Doctor in the same way and linked via ‘amber regeneration energy’. As the Doctor transformed into a silhouette, he saw crooked creatures seething and boiling up through fissures in the ground while the Crooked Man told him, “Lonely child. Mine now... You. We. Love. Home. Come home. Lost boy. Home. Come. Stay.” After the TARDIS slammed into the Crooked Man and rescued the Doctor, the army of creatures from beneath the ground grabbed hold of



Above:
The Doctor
and Hila make
an escape.

Connections: Red alert

▶ The Doctor hears the TARDIS cloister bell sounding in the pocket universe; this warning of imminent danger had been introduced in *Logopolis* [1981 - see Volume 33] and heard most recently in *The Doctor's Wife* [2011 - see Volume 67].



than having an over-reliance on CGI post-production work. In preparation for the atmospheric piece, Jamie also studied 1970s horror films, and also the adaptations of the *Quatermass* serials made by Hammer Films.

During the recording on Block Three at St Cadoc's Hospital in Caerleon on Saturday 5 May, a photograph was taken of one of the supporting artists - Ingrid Bastable who was playing the receptionist - with the actress dressed in a white night dress; this would act as a reference for the

distorted images of the ghostly figure to be seen in this episode.

The readthrough draft of *Phantoms of the Hex* was issued on Monday 14 May 2012 and was far closer to the shooting script, but without the *Ghostbusters* reference, retaining both the KGB and "1974 becomes 1975" dialogue (albeit without the punk reference), and keeping the "M space" comment. In the music room, Clara asked the Doctor if he could speak ghost, with the Time Lord responding, "I'm fluent in five billion languages, including ghost, ghoul, vampire and French." In this version, there was still only one alien creature; at the end, as the TARDIS departed and Emma and Palmer turned to look up at Caliburn House, in a high window 'a lonely shadow seems to watch... before darting away.

Almost too quick to see. Whatever it was, Emma and Palmer didn't see it. They've only got eyes for each other... as they walk, hand in hand, towards their future.'

The readthrough for the episode – now entitled *The Hider in the House* – took place in a meeting room at the BBC's Roath Lock studios at 4pm on Monday 21 May; the BBC Cymru crew had just had a week off since completing recording on *Block Three* – ie, *Cubed* (latterly *The Power of Three* [2012 – see Volume 71]) – and the departure of Karen Gillan and Arthur Darvill. It was the first full episode in which Jenna-Louise Coleman played Clara, having recorded her scenes as Oswin for *Asylum of the Daleks* [2012 – see Volume 70] in early April. Jenna was initially worried that she was not making her debut episode first as she was not sure how to pitch Clara's reactions after having already had numerous other adventures with the Doctor. To set her mind at rest, Steven Moffat told her, "Clara is reacting to each new adventure with awe and wonder." Jamie Payne further advised the actress that since her chemistry with Matt Smith was so good that she should just turn up on set and "play and pretend" with each scene.

Alec and Emma

There were two main guest cast members for the episode. Cast as Alec Palmer was Scottish actor Dougray Scott whose television career had included *Stay Lucky*, *Soldier, Soldier*, *Heist*, *Desperate Housewives* and *Father & Son*. Emma Grayling was played by Jessica Raine, with whom Jamie had already worked since she starred as Jenny Lee in BBC One's highly successful *Call the Midwife*. Jessica had not been fully aware of how popular *Doctor Who* was as a series; she had worked with Matt Smith briefly before on a reading of

the play *Punk Rock* by Simon Stevens, and also quickly bonded with Jenna, telling the *Radio Times*, "She's fantastic... So, we both felt quite like newbies together, which was really lovely.

And we've got some mutual friends as well." The part of the Crooked Man was taken by Aidan Cook who had featured as a costumed performer in various films and television series, while Hila was played by Kemi-Bo Jacobs who had featured in ITV1's *Lewis*.

'History has been made! A new era begins! Jenna-Louise Coleman has just completed her first *Doctor Who* readthrough. One word. Brilliant!' tweeted the official *Doctor Who* Twitter feed at noon on Monday 21. Neil Cross also travelled across the world to be in Cardiff when his script for *Doctor Who* went into production. He was delighted to meet Matt Smith and deeply impressed with the way that the show's star spent time talking to his children who were then aged 11 and nine. Following the readthrough, the shooting script for *The Hider in the House* was issued on the same day. ■

Connections: Let's do it!

► The Doctor quotes *Let's Do It, Let's Fall in Love*, a 1928 song by Cole Porter for the musical *Paris*.



Below:

Professor Palmer gets a glimpse into another dimension.



Production

Recording on the episode commenced on Tuesday 22 May when pink script amendments were issued; a reference to Palmer being in Colditz was removed; the Doctor and Clara's conversation about the Doctor's spacesuit changed; the return of the Doctor and Clara to Caliburn House after their trip through time was revised and simplified; and the Doctor's comments about the TARDIS to Palmer were dropped along with the Doctor comparing Hila to Amelia Earhart and his other names for the Hex universe. Various comments about Hex entropy were dropped, along with Clara wanting to join the Doctor on his trip into the pocket universe, and a stage direction that Emma suffered a nose bleed as she attempted to reopen the wormhole.

Below:
The
ghostbuster
gang.



Almost all of *The Hider in the House* was recorded on location. The first two days – Tuesday 22 and Wednesday 23 May – saw work scheduled from 8am to 7pm at Plas Llanmihangel, a twelfth-century manor house now operated as a bed and breakfast near Cowbridge in the Vale of Glamorgan. Early dining room scenes with Palmer's many photographs and the ghost hunters discussing the Doctor were recorded first on what was a very hot day – Jenna's first as Clara. The dining room material was completed on the second day at the venue, including the intimate scene with Emma and Palmer, and Emma warning Clara about the Doctor. Since most of the episode was set at night, blackouts were erected around the windows of most of the rooms that the BBC team recorded in.

Paranormal investigators

Over the next few days, the *Doctor Who* team was to commute from Cardiff to Wraxhall near Bristol, where Tyntesfield House, a Victorian property in the care of the National Trust, was used for various other sequences in Caliburn House; recording was scheduled from 8am to 6pm at this venue. An additional content crew was on set on Thursday 24 May; work started on the Doctor and Clara's arrival in the Great Hall (with Matt Smith ad-libbing the Doctor's "boo!"), after which various photographs of Jessica as Emma were taken for the subsequent dark room scene. The rest of the day was then spent on the Doctor and Clara meeting the paranormal investigators.



Kemi-Bo Jacobs was also present to pose for various photographs needed in later sequences; for her ghostly appearances, her face was painted accordingly. Jessica found the location to be very effective, telling *Radio Times*: “The lights were dimmed down and I remember going off for a little wander – which I’m sure isn’t allowed, but I just can’t resist it. It’s like going into territory you’re not meant to.” Work continued in the Great Hall on Friday 25 with the instrumentation going wild, the window freezing, and Emma collapsing as the vortex appeared. From the concluding sequences, the Doctor asked Emma about Clara, after which the Doctor secured the front door of the Hex simulacrum version of Caliburn House.

Steven Moffat chatted over the phone to Radio 5 Live’s Richard Bacon at 2.05pm on Monday 28 May. Commenting on how Jenna had just completed her first full week, Steven said she was “wonderful and spiky and salty and clever”.

Two sets of script changes for *The Hider in the House* were made on Monday 28 May. In the pink amends, the Doctor’s listing of Palmer’s wartime exploits was shortened, and Palmer’s comment about doing his duty was omitted (although this was later reinstated). A couple of shorter scenes intercutting between the

Above:
Matt Smith
prepares
for action.

Connections: Seeing double

▶ Clara was presented with an image of herself from the TARDIS Voice Visual Interface; this had previously been seen operating inside the TARDIS when the Doctor was dying in *Let’s Kill Hitler* [2011 – see Volume 68].



Connections: Childish

► When Clara denies that she can feel anything in the music room, the Doctor's retort is based upon the traditional

children's derisive rhyme, "Liar liar - pants on fire."



music room and the Doctor in the Hex forest were dropped, along with some of the Doctor's dialogue on finding himself trapped in the pocket universe. The Doctor's dialogue to his unseen stalker in the forest clearing was expanded, and his comments to Emma about wanting a word were dropped (again later reinstated) along with

Hila entering the TARDIS and the Doctor's comments about getting there in the end (added in dubbing). In later blue amends, there were minor changes to the Doctor preparing to leap into the pocket universe.

Crooked Man

Recording for the second week was scheduled around nighttime exterior sequences, so work resumed at Tyntesfield House between 11am and 9pm on Bank Holiday Monday. Palmer talking to Clara about his purchase of the spooky house was recorded first in the kitchen corridor along with scenes of the two travellers exploring. A Steadicam was used for various rapid tracking shots along the corridors of the house, and for the Doctor and Hila running through the Hex version of the mansion. At 3.45pm, a show-and-tell demonstration was conducted with Aidan Cook in the Crooked Man prosthetic rig supervised by Lenny Sant and Dave Bonneywell of Millennium FX; the series' regular monster choreographer Ailsa Berk was on hand to establish a body language for the creature and various special effects shots were recorded. The distorted costume worn by Aidan was already very angular, and inside it he performed in quick spider-like movements; these would be reversed in post-production

to make the Crooked Man even more scary on screen. The Doctor and Clara's conversations about ignorance were recorded in the chapel corridor, and the day wrapped as the pair realised that they weren't holding hands in the headache corridor.

Only Matt, Kemi-Bo and Aidan were needed on Tuesday 29 when recording under the gaze of the additional content crew was conducted between 9.30am and 8pm at Gethin Woodland near Merthyr Tydfil, a venue previously used in September 2011 for *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70]. Stunt expert Gordon Seed was present to supervise action elements such as Hila and the Doctor being chased by the Crooked Man through the Hex forest and the Doctor teetering on the edge of the world, meeting Hila and misplacing the wormhole before being rescued by the TARDIS; the effects shots for the world's edge were also recorded during the day.

A night shoot was scheduled from 4pm to 2.40am on Wednesday 30 May; the venue was Margam Country Park near Port Talbot, an estate with a Tudor-style

Right:

There was a Crooked Man...





mansion built in the nineteenth century which had first been used in *The Sarah Jane Adventures* in 2007, then for *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] in October 2007 and most recently for *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] in February 2010. Shots of Hila against the wintry trees of the Hex dimension were taken first in the afternoon, followed by the Doctor and Clara gazing at Caliburn House in its heyday of the 1860s, and then shots of the duo in the Mesozoic jungle recorded in the foliage of the estate. Shots of Palmer and Emma looking out of the Great Hall windows were recorded, with Danny Hargreaves' Real SFX team and Bells and Two Tones providing rain and wind for the moorland storm. More night scenes saw the Doctor and Clara returning to the TARDIS and cables snaking back up into the house, plus Clara being kept out of the police box and talking to her own image; for these scenes, Jenna performed both roles, being doubled by Marley Hamilton as required for reverse shots and eye-line requirements.

The additional content crew was present for the 3pm to 1.40am night shoot at Margam on Thursday 31, with Matt and Jenna also posing for publicity photographs. The rainy afternoon shoot began with the closing scenes of the time paradoxes being resolved and the Doctor realising how lonely the monster must be. After dark, the Doctor dragging Hila inside the simulacrum front door was recorded along with various nighttime establishing shots of the storm-lashed Caliburn House. Scenes of Clara talking to herself outside the TARDIS performed by Jenna and Marley were completed along with material of the police box in the ruins area.

Friday 1 June saw the team working at Hensol Castle from 2pm to 1am; this eighteenth-century gothic-style property had first been used in *Doctor Who* during August 2004 for interiors on *Aliens of London/World War Three* [2005 – see Volume 49], but had most recently been visited in

Above:

The Doctor and Hila reach the edge of the world.

Connections: Decorated

▶ The Professor has a Victoria Cross, the highest military decoration awarded by British armed forces for valour in the face of the enemy from 1856 onwards.



Right:

The cast and crew take a break during recording on location.

April 2011 for *The Wedding of River Song* [2011 – see Volume 70]. Shots of the Crooked Man were recorded first at the front of the castle, after which the focus of work was the music room, first of all for the attempts by the Doctor and Hila to escape from the Hex dimension. While the music room was relit for the other scenes, Geraint Owens supervised the use of chemicals for the dark room scene played out between Matt Smith and Dougray Scott. The material with the Doctor and Clara finding the cold spot in the music room was then recorded, after which a start was made on the Doctor explaining his plan to enter the pocket universe. Meanwhile, Emily Sheridan of the *Daily Mail* ran the story *New girl on the tardis* with shots of Jenna-Louise Coleman on location at Margam Country Park the previous day; this rumoured that the new character was called Clara. The following day, the similar story *Jen know Who this is?* was released by *The Sun* along with the rumour that despite her clothes, Jenna's character was 'really from the Victorian era'.

Benjamin Cook of *Doctor Who Magazine* joined the team at Hensol Castle on Monday 4 June where the shoot was

scheduled from 1am through to midnight; this completed the Doctor's entry and return to and from the Hex universe. Ben spoke to Matt, Jenna and Jessica between takes as all the music room material was completed, including the plate effect shots of Emma. The final day of Block Four was spent back at Gethin Woodland Park with the additional content crew from 11.30am to 8pm on Tuesday 5; this again required only Matt, Aidan



and Kemi-Bo with stunt expert Crispin Layfield supervising numerous new action shots connected with the maelstrom, focussing on the Doctor being trapped in the wormhole and seeing the simulacrum conjured up by Emma, plus the TARDIS' return to rescue the Crooked Man. A second camera team also recorded effects insert shots for the edge of the world. Neil Cross and the cast were all interviewed for a behind-the-scenes video in the misty woods, and Neil's children were asked to act as 'monster consultants' to help Jamie decide which shots looked frightening.

Connections: Eat up!

► When the Doctor refers to the Hider as "seeking whom you may devour", he is citing the First Epistle of *Peter 5:8* from the Bible: 'Be sober, be vigilant; because your adversary the devil, as a roaring lion, walks about, seeking whom he may devour.'



Bonus material

The remainder of the week was spent on recording bonus material for BBC Worldwide and the BBC website as Matt reunited with Karen and Arthur. The TARDIS scenes for *The Hider in the House* had not been recorded since the new control room set was still under construction back at Roath Lock studios. The official website released a location shot of Matt and Jenna taken on Friday 8 June, with further images issued on



Monday 11 and Wednesday 13. Dougray Scott was a guest on ITV1's *This Morning* on Wednesday 13 where he commented, "I love *Doctor Who*. It's fantastic!" but would say nothing other than the fact that he was playing a professor.

During recording of Block Five – *Cold War* [2013 – see page 38] – Jamie Payne helmed a second unit at Roath Lock on Tuesday 19 June from 8am. Working with

Matt Smith in the car park outside the studios, shots of the Doctor tumbling through the wormhole were recorded under the supervision of Crispin Layfield, with Gordon Seed doubling for Matt in some of the stunt shots.

The episode's TARDIS scenes were recorded by Jamie from 8am to 7pm on Saturday 22 September on the standing set in Studio 4 and required only Matt (who struggled on through illness that day) and Jenna. During a pick-up shoot scheduled at Roath Lock for 8am to 7pm on Thursday 18 October, directors Mat King and Saul Metzstein included effects shots of the space-suited Doctor staring out at the dying Earth and the newborn Earth against a greenscreen in Studio 1. Finally, an insert shot of the Doctor and Clara realising that they were *not* holding hands was recorded by director Stephen Woolfenden in Studio 1 on Tuesday 27 November. ■

Connections: Chin up

► Clara claims that the emotional bond between Emma and Palmer sticks out like "a big chin"; in *Asylum of the Daleks* [2012 – see Volume 70], Oswin had made fun of the Doctor's chin.



PRODUCTION

Tue 22 May 12 Plas Llanmihangel, Llanmihangel, near Cowbridge, Vale Of Glamorgan (Caliburn House: Dining Room)

Wed 23 May 12 Plas Llanmihangel (Caliburn House: Dining Room)

Thu 24 May 12 Tyntesfield House, Clevedon Rod, Wraxall, Bristol (Caliburn House: Great Hall/Entrance)

Fri 25 May 12 Tyntesfield House (Caliburn House: Great Hall/Stairs/Entrance; Hex Caliburn House: Hex Front Door)

Mon 28 May 12 Tyntesfield House (Caliburn House: Kitchen Corridor/Kitchen/

Various Corridors/Rooms/Chapel Corridor/Headache Corridor; Hex Caliburn House: Hex Corridors)

Tue 29 May 12 Gethin Woodland Area, Merthyr Tydfil (Hex Forest – Road/Worlds Edge/Arena/Clearing; Wintery Trees)

Wed 30 May 12 Margam Country Park, Margam, Port Talbot (Wintery Trees; Caliburn House 1860s – The TARDIS; Mesozoic Jungle – The TARDIS; Caliburn House: Great Hall/Side Steps/Ruins Area)

Thu 31 May 12 Margam Country Park (Caliburn House: Front/Entrance/Ruins Area; Hex Caliburn House: Front Door)

Fri 1 Jun 12 Hensol Castle, Hensol, Vale Of Glamorgan (Caliburn House: Front/Dark

Room/Music Room; Hex Caliburn House: Hex Music Room)

Mon 4 Jun 12 Hensol Castle (Caliburn House: Music Room)

Tue 5 Jun 12 Gethin Woodland Area (Hex Forest – Arena/Clearing/World's Edge)

Tue 19 Jun 12 BBC Roath Lock Studios: Ext Front of Studio – Vortex

Sat 22 Sep 12 BBC Roath Lock Studios: Studio 4 – TARDIS/TARDIS: Ante Room

Thu 18 Oct 12 BBC Roath Lock Studios: Studio 1 – TARDIS: Dying Earth/TARDIS: Primordial Earth

Tue 27 Nov 12 BBC Roath Lock Studios: Studio 1 – Hands

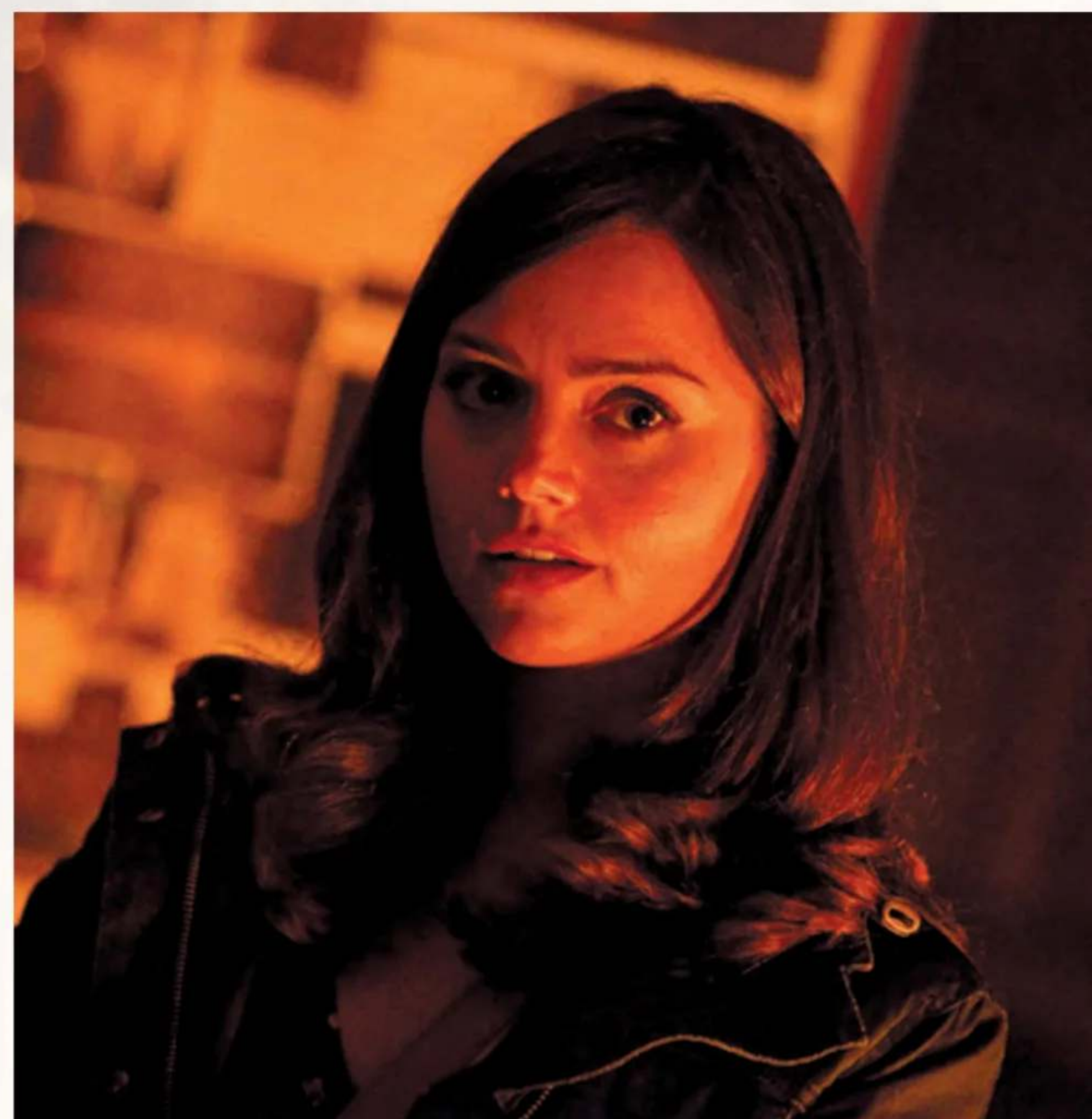
Post-production

No new orchestral music was recorded for the adventure; Murray Gold's score reused previously recorded orchestral elements and the bulk of it was, in fact, electronic in nature.

During the editing of the episode, some dialogue had to be cut for timing reasons. In the Great Hall pre-credits sequence, after Palmer commented on dealing with the stray FM broadcast, Emma originally asked, "But you don't really think it was FM interference?" "No. No, I don't think it was that," admitted the scientist. After the Doctor's discussion about his affection for the word "toggle", Clara looked at Palmer's equipment and commented admiringly, "That is just... totally... choice" before reaching out to flick a switch.

When Palmer confirmed to Clara that this was actually his house, the young time traveller asked, "As in, you actually bought it?" "I did," replied the scientist. "With money?" asked Clara. "Yes," agreed Palmer. "Actual money?" persisted Clara. "Actual money," confirmed Palmer. When Clara described Caliburn House as being

too scary for dossers to doss in, she continued, "The one the teenagers are too scared to break into for cider and snogging sessions?" Confirming Clara's estimated conversation with his bank manager about purchasing the mansion, Palmer originally replied, "Well, words to that approximate effect."



Right:

Clara Oswald - fearless.

Connections: Hold on!

► Captain Jack had travelled through time when clinging to the police box exterior of the TARDIS in *Utopia* [2007 - see Volume 56], and here the Doctor does the same.



The start of the scene in the dining room was cut. Originally, the waiting Doctor was flicking through a copy of *The Journal for the Society of Psychical Research* (the quarterly publication of the Society which had been formed in 1882) while Emma passed Clara a towel with which to dry her hair. "How long have you known the Professor?" asked Clara. "Seven years? Eight?" replied Emma. "He was running a parapsychology department in York. I was a research subject." "The most powerful empathic psychic he ever met," noted the Doctor. "How do you...?" asked an astonished Emma. "Oh, he knows everything," explained Clara, "But his heart's in the right place. Well, one of them is." At this, Emma shot Clara a bewildered look.

In the drawing room, when Clara asked if the Witch of the Well was real and then

allowed her speech to trail off, originally the Doctor asked, “What?” to which his companion admitted, “I don’t know. I’ve run out of words. Give me a word.” After Palmer said that they had been unable to find any well on the property, Emma added, “But that’s what happened: she tumbled down a well. Or was thrown... she doesn’t want to be there. Dead. Deep at the bottom of the well. She wants to come home. Back to the living.” Taking a reluctant Clara to find the ghost, the Doctor continued, “But it’s on your list of things to see... the ice fountains of Enceladus. A robot with a big, square head. A talking cat. An actual ghost...” The Time Lord counted these off on his fingers. “Well... if I did say that, I probably didn’t mean it. I was just – saying words,” replied Clara.

Resequencing

There was some minor resequencing as the Doctor and Clara searched the house; the montage with the creature in the shadows originally came after Emma and Palmer discussing the newcomers in the dining room, and Palmer finding his equipment active came immediately before the duo entering the music room. Palmer commenting that it seemed colder in the Great Hall was redubbed; originally he said, “It seems much colder,” and then as he checked the thermometer, “It is. It’s much colder.” “She’s coming,” said Emma as frost spread across the windows, causing Palmer to call out, “Doctor!”

In the dining room, when Clara asked Emma about her relationship with the Professor, she added, “Had a little snog or anything?” When Emma insisted that there was nothing between her and her colleague, Clara replied, “Oh, this is there. It’s there like a bear in swimwear.” After

Emma claimed that there was a sliver of ice in the Doctor’s heart, Clara originally added, “Hearts.” This scene was intercut with the Doctor and Palmer in the dark room which originally came afterwards. Part of Palmer’s speech to the Doctor about his war experiences and those who were killed was cut: “Of course, I didn’t appreciate how young they were; I was so young myself. A boy, really. But I knew they were loved. They had sweethearts. Children who cherished them... but I lived, and they didn’t. It always seemed – inequitable to me... it would be wonderful, don’t you think? If I could contact them somehow? All those gallant men and women.”

In the drawing room, when the Doctor delivered his slide show to Emma and Palmer, the Professor asked, “Where did you get this?” “That’s classified, I’m afraid,” grinned the Time Lord. In the original programme, the pocket universe was generally referred to throughout as

Connections: There you are!

► The Doctor’s comment, “Hila Tacorien, I presume,” echoes the words spoken on 1871 when journalist HM Stanley discovered explorer Doctor David Livingstone in Ujiji in Africa after the latter had been missing for several years.



Below:

Alec does his best to pick up Radio 1.



Right:

Hila Tacorian
– a pioneer
explorer
of time.



the Hex, but most instances of this were changed in dubbing from “the Hex” to “the pocket universe”. Similarly, the Doctor’s comments to Hila about the echo house in the echo universe were all added in post-production dubbing. The short scene of Clara pounding on the TARDIS doors was originally placed after the full scene in the music room where Palmer told Emma how she brought him back from the dead.

Connections: Energy boost

► For his plan to enter the pocket universe, the Doctor requires some Kendal Mint Cake, a peppermint-flavoured confectionery from Cumbria used

by climbers and mountaineers as a source of energy.



At the end of the scene where the Doctor asked Emma about Clara, the Time Lord watched his new companion outside. “Can you feel it?” asked Emma after a moment. “Feel what?” asked the Doctor. “We saved her,” replied Emma, “The lost soul. The Ghost of Caliburn House. But that terrible loneliness... it’s still here.”

After the Doctor referred to fixed points in time, Hila said to Emma, “He said he’ll give me a list of places and times he can take me.” “That sounds so... lonely,” replied Emma. “Not to someone who grew up with dreams of travelling in time,” explained Hila, “And he says he’ll check in on me, now and again. See how I’m getting on.” When the Doctor quoted *Let’s Do It, Let’s Fall in Love*, he originally commented, “Although where a flea should get an education I don’t know... Where was I?” “Before flea university?” asked Clara, “Happy sharks.” Smiling back, the Doctor told her, “It’s a big, lonely cosmos. And terrifying monsters who need other terrifying monsters are the luckiest terrifying monsters in the world”; this paraphrased the song *People* written by Jule Styne and Bob Merrill for the 1964 musical *Funny Girl*. “Completely lost now. Feel weird,” replied Clara. ■

Publicity

► Promoting the episode, Patrick Mulkern of *Radio Times* selected *Hide* as *Pick of the Day*, noting the influence of *The Stone Tape* and decreeing that it was ‘deliciously flesh-crawling stuff’ alongside a shot of the Doctor and Emma. The BBC website released the 30” *Introducing Doctor Who: Hide* with comments from Matt Smith and Jenna-Louise Coleman on Wednesday 17 April, and two clips were made

available on Thursday 18: 29” of the Doctor questioning the ghost hunters (*It’s Ghost Time!*) and 33” of the Doctor and Clara discussing a strange noise (*A teeny tiny bit terrified!*).

► Issue 459 of *Doctor Who Magazine* previewed *Hide*, speaking to author Neil Cross, guest-star Jessica Raine, and companion Jenna-Louise Coleman.

‘RADIO TIMES

DECREED THAT HIDE

WAS ‘DELICIOUSLY

FLESH-CRAWLING STUFF’.

Broadcast

- Retitled *Hide* in early 2013, the episode was scheduled in the later slot of 6.45pm, thus allowing BBC One to move *The Voice UK* later in the evening clear of ITV's *Britain's Got Talent* and also to allow highlights of the Bahrain Grand Prix to be screened from 5.10pm; this meant that *Doctor Who* overlapped the end of *New You've Been Framed! Forever* and the start of *Britain's Got Talent* on ITV.
- Following transmission, a 3'37" video was made available of *Behind the Scenes of Doctor Who: Hide* on the BBC website with comments from Steven Moffat, Neil Cross, Jenna-Louise Coleman,

Kemi-Bo Jacobs, Matt Smith, Aidan Cook and Jamie Payne.

- "*Hide* is one of my favourites. Neil Cross really gets the tone, the comedy, the drama of the show and articulates it brilliantly," commented Matt Smith on the BBC website.
- Hide* was reviewed in issue 460 of *Doctor Who Magazine*, with Graham Kibble-White acknowledging the episode's debt to the creator of *Quatermass*: '*Hide* pays its respects to Nigel Kneale, presenting something that feels novel for *Who*; an out-and-out ghost story.'

Below:
Ghostbusting!



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Hide	Saturday 20 April 2013	6.45pm-7.30pm	BBC One	44'45"	6.61M (18th)	85



Merchandise

Hide was released on DVD and Blu-ray by 2|entertain in May 2013 as part of *Series 7 – Part Two*. The episode was later included as part of the DVD and Blu-ray *The Complete Seventh Series* box set released in October 2013.

Music from *Hide* featured on a two-disc CD, *Doctor Who Series 7* released by Silva Screen in September 2013.

Pyramid Posters released a poster for *Hide* in April 2013.

In November 2013, Character Options issued a *Hide* Caliburn House Adventure Set of 3.75" action figures, initially exclusive to the BBC Shop. The set contained three exclusive items; an Eleventh Doctor figure, a hologram Interface Clara figure and a dematerialising TARDIS (a translucent TARDIS with opening doors).

In July 2014, a *Hide* Time Zone playset was also released. ■



Top left: Pyramid Posters' *Hide* pin-up.

Above: The Time Zone playset.

Left: Cover for the initial Series 7 DVD release.

Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Dougray Scott Alec Palmer
Jessica Raine Emma Grayling
Kemi-Bo Jacobs Hila
Aidan Cook The Crooked Man

UNCREDITED

Ingrid Bastable Figure in Nightdress
Caroline Harrison Lady
Ian Griffiths Gentleman
Craig Evans Gardener
Faye Hurran, Jac Edmunds Children
Gordon Seed Stunt Double for The Doctor
Marley Hamilton Double for Clara

CREDITS

Written by Neil Cross
Produced by Marcus Wilson
[uncredited: Denise Paul]
Directed by Jamie Payne
[uncredited: Saul Metzstein, Mat King,
Stephen Woolfenden]
Stunt Coordinators: Crispin Layfield, Gordon Seed
First Assistant Director: John Bennet
[uncredited: Ken Cumberland, David Mack,
Nick Brown, Grantly Butters]

Below:

Director Jamie Payne talks through the next scene with Matt Smith.



Second Assistant Director: James DeHaviland
[uncredited: Heddi-Joy Taylor-Welch]
Third Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Delmi Thomas]
Assistant Director: Danielle Richards
[uncredited: Gareth Jones, Gareth Webb,
Charlotte Lailey De Ville]
Location Manager: Nicky James
[uncredited: Iwan Roberts]
Unit Manager: Geraint Williams
[uncredited: Monty Till]
Location Assistant: Iestyn Hampson-Jones
Production Manager: Phillipa Cole
[uncredited: Claire Hildred]
Production Coordinator: Claire Hildred
[uncredited: Gabriella Ricci]
Assistant Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistants: Rachel Vipond,
Samantha Price
Assistant Production Accountants: Rhys Evans,
Justine Wooff
Assistant Script Editor: John Phillips
Script Supervisor: Steve Walker
[uncredited: Susannah Binding]
Camera Operator: Joe Russell
[uncredited: Martin Stephens, Paddy Blake]
Focus Puller: James Scott, Julius Ogden
[uncredited: Svetlana Miko, Leo Holba,
Robin Horn]
Grip: Gary Norman [uncredited: Damien Roberts,
James Holloway]
Camera Assistants: Meg de Koning, Sam Smithard,
Evelina Norgren [uncredited: Cai Thompson,
Laurence Watson, Matt Lepper]
Assistant Grip: Owen Charnley
[uncredited: Sam Reeves]
Sound Maintenance Engineers: Ross Adams,
Chris Goding [uncredited: Laura Coates,
Chris Hughes]

Gaffer: Mark Hutchings
 Best Boy: Stephen Slocombe
 Electricians: Bob Milton, Gareth Sheldon, Steve Guy
 Supervising Art Director: Paul Spriggs
 Set Decorator: Adrian Anscombe
 Production Buyers: Charlie Lynham,
 Adrian Greenwood
 Art Director: Amy Pickwoad
 Standby Art Director: Helen Atherton
 Assistant Art Director: Richard Hardy
 Art Department Coordinator: Donna Shakesheff
 Prop Master: Paul Smith
 Prop Chargehand: Ian Griffin
 Prophand: Austin J Curtis
 Standby Props: Rob Brandon
 Dressing Props: Jayne Davies, Mike Elkins,
 Paul Barnett
 Graphic Designer: Chris Lees
 Graphic Artist: Christina Tom
 Petty Cash Buyer: Florence Tasker
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Practical Electrician: Christian Davies
 Props Makers: Penny Howarth, Alan Hardy,
 Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Scenic Artist: John Pinkerton
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans
 Make-Up Artists: Sara Angharad, Julie Fox Pritchard
 [uncredited: Meinir Jones-Lewis, Pam Mullins]
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Online Editor: Geraint Pari Huws



Colourist: Mick Vincent
 With thanks to The BBC National Orchestra
 of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphries
 [uncredited: Christian Joyce]
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Nick Arthurs
 Production Designer: Michael Pickwoad
 Director of Photography: Mike Southon BSC
 [uncredited: Stephan Pehrsson,
 Richard Stoddard, Simon Dennis]
 Script Producer: Denise Paul
 Line Producer: Diana Barton
 [uncredited: Phillipa Cole, Des Hughes]
 Executive Producers: Steven Moffat,
 Caroline Skinner
 BBC Cymru Wales
bbc.co.uk/doctorwho
 © BBC MMXIII

Above:
 Recording
 the exterior
 scenes of
 Caliburn House.

Profile

DOUGRAY SCOTT

Professor Alec Palmer

Born Stephen Dougray Scott on 26 November 1965 in Glenrothes, Fife, his middle name was his grandmother's maiden name. The youngest of four children, mum Elma was a nurse, while father Alan was a travelling fridge freezer salesman who had played for Glasgow football side Queen's Park. His dad regularly took him to play golf aged six. Scott still plays and is a six-handicap.

He attended Carleton Primary School then Auchmuty High School, where he began acting in school shows in his teens. He had been inspired watching the performance of his father's sales job and heavily identified with Arthur Miller's play *Death of a Salesman* when he read it at 14 (he would eventually play Miller in the 2011 movie *My Week with Marilyn*).

He looked to acting as his way out of their council estate. Scott studied drama

at Kirkcaldy College of Technology, then at the Welsh College of Music and Drama (1986-9). On graduating, Scott won Most Promising Drama Student Award.

He made his professional début as Jem Finch in *To Kill a Mockingbird* (1989) for SNAP Theatre. The play *Unidentified Human Remains and the True Nature of Love* ran at the Traverse, Edinburgh in 1992 before transferring to the Hampstead Theatre, London in 1993.

His TV début came in an episode of swashbuckling series *Zorro* made in Spain for The Family Channel in 1990. UK TV parts followed in *Taggart* (1992), *Lovejoy* (1992), *Tell Tale Hearts* (1992), *Stay Lucky* (1993) and *Kavanagh QC* (1995).

His big TV break came as tough guy Major Rory Taylor in the fifth season of ITV army drama *Soldier, Soldier* (1995). Subsequent TV roles included *Highlander* (1996) and serial *The Crow Road* (1996).

Scott's first film roles were as a street vendor in *Black Beauty* (1994) and as a dragoon captain in *Princess Caraboo* (1994), with movie breakthroughs coming in Welsh gangster comedy drama *Twin Town* (1997) and WWI hospital drama *Regeneration* (1997). His first major US role followed in fairy-tale romance *Ever After* (1998), starring as a handsome Prince alongside Drew Barrymore. Roles at this time ranged from domestic comedies *Gregory's Two Girls* (1998) and *This Year's Love* (1999) to a small part in US blockbuster *Deep Impact* (1998).

Scott stepped up to the big league when star Tom Cruise personally selected him to play rogue agent Sean Ambrose in action movie sequel *Mission: Impossible 2* (2000). Signed up to play Wolverine in *X-Men* (2000), he had to step down when *M:I-2* required reshoots.

Scott was in talks with Barbara Broccoli to replace Pierce Brosnan as James Bond in the early 2000s, but Brosnan agreed to return

Right:

In *The Crow Road*, 1996.



for *Die Another Day* (2002). The *Sunday Mirror* next 'revealed' Scott as the new Bond in September 2004. Yet Scott was eventually overlooked for Daniel Craig in October 2005. Successful movie projects have since included wartime romance *Enigma* (2001), thriller *Ripley's Game* (2002) and Cromwell movie *To Kill a King* (2002).

His role as jewel thief Mickey O'Neil in US TV series *Heist* (2006) was shortlived, with the series pulled after just five broadcast episodes. He was Moses in TV movie *The Ten Commandments* (2006) and appeared in the third season of hit comedy drama *Desperate Housewives* (2006/7) as Ian Hainsworth. He next took the twin title roles in US TV movie *Dr Jekyll and Mr Hyde* (2008).

Recent UK TV work has included a BBC remake of *Day of the Triffids* (2009) and ITV drama *Father and Son* (2010). In Chris Chibnall's BBC film dramatisation of the 1958 Munich air disaster *United* (2011), Scott played Manchester United manager Matt Busby, alongside David Tennant. He played Dr Norman Godfrey in the Netflix horror/mystery series *Hemlock Grove* (2013/14) and recent movie projects include thriller *Taken 3* (2015) and horror *The Vatican Tapes* (2015).

He has twins Eden and Gabriel, born 1998, from his first marriage to casting agent Sarah Trevis, though they divorced in 2005. He married British actress Claire Forlani in June 2007 and son Milo was born December 2014. ■





JOURNEY TO THE CENTRE OF THE TARDIS

► STORY 236

The TARDIS is badly damaged when it is taken as salvage by the van Baalen brothers. Clara is lost in the depths of the TARDIS and the Doctor must find her before the ship's engines explode, destroying them all.



JOURNEY TO THE CENTRE OF THE TARDIS

‘THE TARDIS IS NOTORIOUSLY UNRELIABLE, AND FROM TIME TO TIME IT DOES REVEAL SOME VULNERABILITIES.’

Introduction

The reveal of the impossibly proportioned TARDIS was the centrepiece to the very first episode [1963 – see Volume 1] and, mere weeks later, in *Inside the Spaceship* [1964 – see Volume 2] we discovered something else that is unusual about the Doctor's ship. It appeared that it could think for itself. With its controls locked on a collision course with disaster, the TARDIS does its best to alert the crew to the danger they're all in.

Under most circumstances, the TARDIS is not so easy to destroy. The Doctor is unconcerned when it falls off a cliff at the end of *The Rescue* [1965 – see Volume 4] and in *The Curse of Peladon* [1972 – see Volume 18]. The Daleks attempt to destroy the TARDIS in *Bad Wolf/Parting of the Ways* [2005 – see Volume 50], *Journey's End* [2008 – see Volume 60] and *The Witch's Familiar* [2015] but to no avail.

Of course, the TARDIS is notoriously unreliable, and from time to time it does reveal some vulnerabilities. When it is taken out of time and space in *The Mind Robber* [1968 – see Volume 13] it falls to pieces. In *Frontios* [1984 – see Volume 38] it lands in the distant future and is pulled apart by massive gravitational forces generated by the Tractators.

The 1996 TV movie [see Volume 47] explains that there's a huge source of power contained within the TARDIS. If that power was somehow drained, it would then be vulnerable. This is what happens in *Journey to the Centre of the TARDIS*.

When the van Baalen brothers' salvage vessel snares the TARDIS, it becomes a dangerous place to be. The Doctor, Clara



Above:
The TARDIS
teeters on
the brink in
*The Curse of
Peladon*.

and the three brothers find themselves in an environment where time and space have become twisted and displaced. As they pick their way through the ship's shifting interior they see a terrifying vision of the future, and face a race against the clock to set things right.

Ultimately, this story becomes one of those rare instances where none of it really happened. The dystopian future that was to be our own fate in *Day of the Daleks* [1972 – see Volume 17] is erased by a time paradox; in *Last of the Time Lords* [2007 – see Volume 56], the Master's reign over planet Earth is mercifully wiped out. *Journey to the Centre of the TARDIS* gives us a glimpse at what happens if someone manages to break down the TARDIS' defences and why it should never be allowed to happen. ■

STORY

The computer of van Baalen Bros' salvage ship informs its crew that it has detected some salvage. Bram and Tricky (an android) think the computer is mistaken. Gregor, however, tells them to suit up.

The Doctor offers to let Clara "take the wheel" of the TARDIS and puts it on basic mode for her. Moments later, the ship is seized by the van Baalen Bros' magno-grab. [1] Clara asks if there is a button you can press to fix this – and a grenade-like device rolls across the floor. It burns her hand and an explosion fills the console room!

The TARDIS is brought into the van Baalen Bros' spaceship. [2] Bram and Tricky try to break in, with no success, when the Doctor appears and enlists their help in rescuing Clara.

Clara wakes up in a TARDIS corridor [3]. She opens a door, revealing a fireball.

She runs and then notices some claw marks and hears some savage growling.

The Doctor enters the TARDIS with Gregor, Bram and Tricky and tells them they are going to find Clara within an hour – because he has activated the TARDIS's self-destruct system.

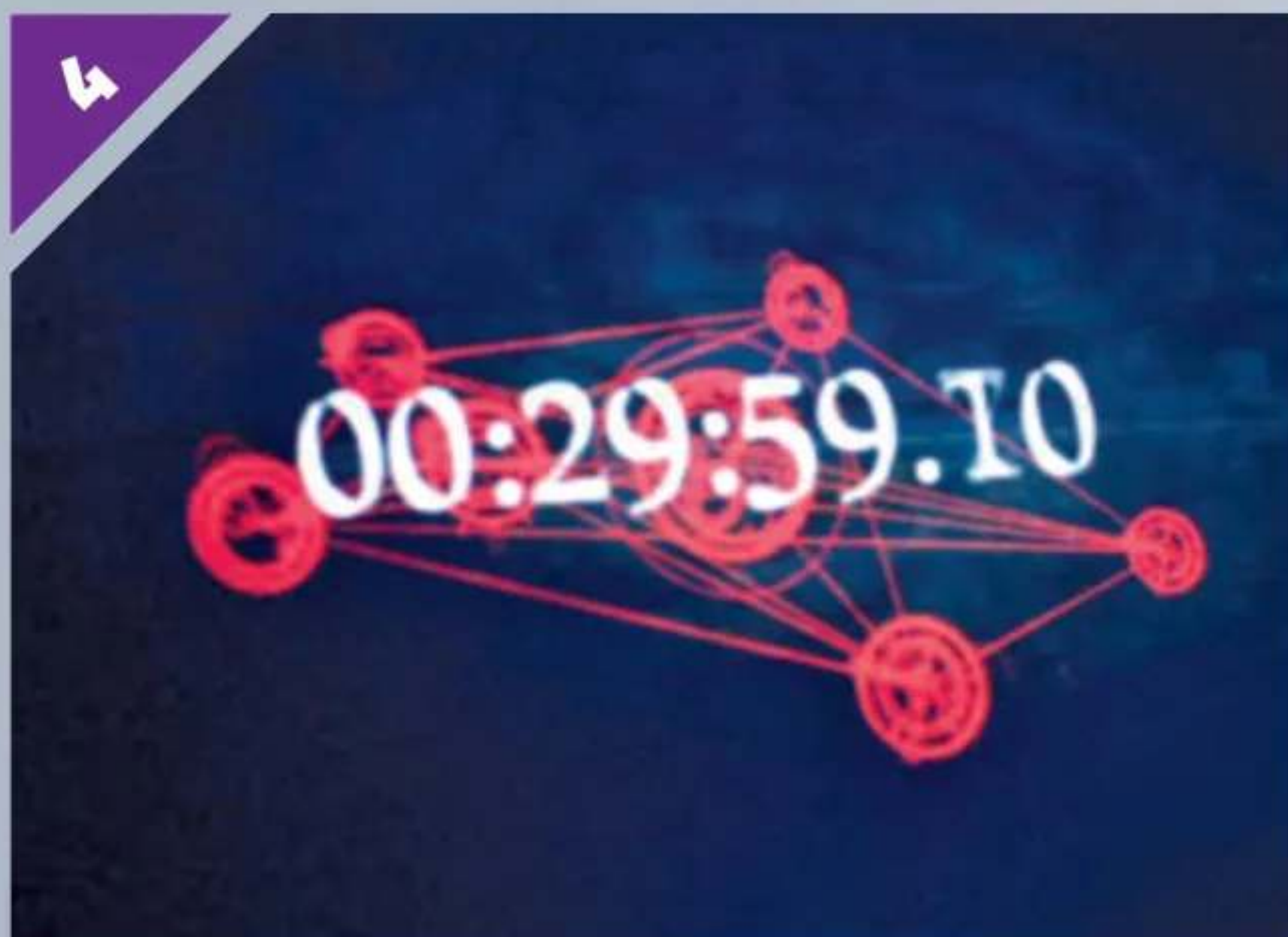
The brothers try to leave, so the Doctor locks the doors and halves the remaining time. [4]

Clara enters a chamber containing the Doctor's cot, then hears a creature growling and flees.

The Doctor, Gregor, Tricky and Bram make their way through the corridors and decide to split up.

Clara runs from the creature until she comes to a vast library. [5]

Bram returns to the console room while Gregor enters a room full of glowing cables. [6] The Doctor and Tricky arrive as Gregor removes a circuit from the architectural reconfiguration system. Clara peruses a book on *The History of the Time War* before she is forced to flee once more.





Gregor radios Bram to warn him to get out. Bram falls off a ladder and is attacked and killed by the growling creature! [7]

Another creature attacks the Doctor's group. Gregor runs off and the Doctor and Tricky enter an "echo" of the console room. Gregor joins them and the Doctor uses his scanner to find Clara; she is in another echo. He drags her through into their console room and confesses that there is no TARDIS self-destruct – but the engine at the centre of the TARDIS, the Eye of Harmony, is overloading!

They head into the depths of the TARDIS. As they pass under the fuel cells a series of rods burst through the walls.

One of them impales Tricky through his shoulder. [8]

Tricky tells Gregor to cut his arm off but Gregor refuses because Tricky isn't an android, it's just a joke his brothers have been playing on him.

They reach the Eye of Harmony, a star in the act of becoming a black hole. [9] They are attacked by the zombie creatures and Gregor and Tricky merge into a conjoined monster!

The Doctor and Clara come to a huge cliff. [10] The Doctor asks Clara who she really is, but she doesn't know what he's talking about, so they jump off the cliff together...

... and land in the engine room. [11] The Doctor notices that Clara has the words Big Friendly Button burned on her hand and realises he can use the rift in time to rewrite the past. He finds the rift and the grenade-like device, then jumps through the crack, back to when the TARDIS was caught by the magno-grab, and this time his former self catches the device and presses the button. [12]

History is rewritten; Bram, Tricky and Gregor fail to capture the TARDIS and Clara has no memory of what has happened.

Pre-production

“As a little boy, I’d watch the Doctor running about the TARDIS control room, and every time he headed into the depths of his time machine, through that tantalising interior door, I’d be craning to see more. What was in there? What wonders?” executive producer Steven Moffat told *Radio Times*.

The inspiration for the epic ‘movie-style’ episode title was Jules Verne’s 1864 science-fiction novel *Journey to the Centre of the Earth* (*Voyage au Centre de la Terre*) which had been filmed a number of times, most recently as a semi-sequel movie in 2008. Another impetus had been Steven’s memory of how – in March 1978 – he had read the *Radio Times* billing for Part Six of *The Invasion of Time* [1978 – see

Volume 28]: ‘The Sontarans break into the Tardis itself. The Doctor must play a dangerous game of hide-and-seek inside its many rooms, while desperately trying to find a way of defeating them and saving Gallifrey.’ When the programme was broadcast the following Saturday, the young Steven had been disappointed to discover that the location footage shot inside the unimpressive corridors and rooms of St Anne’s Hospital in Redhill, Surrey and the premises of British Oxygen in Hammersmith both fell well below what he had conjured up in his fertile imagination. Now he wanted to do something similar, but using far greater and more spectacular sets.

Scriptwriter Steve Thompson had previously written *The Curse of the Black Spot* [2011 – see Volume 67] for the series;

Below:
All is not well inside the TARDIS.



he also worked closely with Steven Moffat on the BBC One series *Sherlock*. In October 2011, Steve attended a meeting with Steven to pitch ideas for the 2012/13 series of *Doctor Who*. “I went along with a pocketful of dream episodes,” Steve told *Doctor Who Magazine*. His main pitch was that he could write a prequel to the story *The Robots of Death* [1977 – see Volume 26] which would look at the main villain of the piece – Taren Capel – when he was a young man and study his upbringing by robots. However, before he could discuss this or any other idea, Steven asked him, “Would you do one where we see the centre of the TARDIS?” Knowing that Steve was a pure mathematician, Steven encouraged him to indulge in any complex notions of time mechanics with his narrative.

TARDIS crash

Steve’s first idea was that the TARDIS would crash into another space/time vessel and become melded with the other ship in a weird and surreal manner; the Doctor discovered that the pilot of the other craft was in fact trying to steal his TARDIS. The next development of the idea drew upon his 15 years as a schoolteacher; the TARDIS would crash into a school trip in space, resulting in the Doctor confronted by loads of teenagers running around his vessel. The young intruders would break the TARDIS, turning it into a dangerous environment like a teenage horror movie (seeing themselves as burned zombies) crossed with a junior version of the 1972 disaster movie *The Poseidon Adventure*. When Steven did not like the teenager element, Steve instead considered the TARDIS falling into the hands of a salvage crew whose commander would see the amazing vessel purely as a combination of components that could be priced as



Above: Clara is lost inside the damaged TARDIS.

scrap. Steven also suggested the frozen explosion of the TARDIS’ engines having been inspired by *Concert for Anarchy* which he had seen at London’s Tate Gallery; this was an art installation of a piano, the innards of which were captured flying outwards, created in 1990 by German sculptor Rebecca Horn. During a visit to Roath Lock, Steve Thompson met Matt Smith who suggested that the Doctor’s bedroom aboard the TARDIS could finally be seen.

Draft one of *Journey to the Centre of the TARDIS* was dated Friday 22 June 2012. In this version, there were three van Baalen brothers, the youngest being Sander (‘Youngish, scrawny, unwashed, unshaven’) who slept in the control chair of the *Hornet* and who then discussed the horrible taste of recycled water in the coffee with Bram (‘a fat but muscular guy’) before the scrap alarm attracted the eldest brother Gregor (‘Nasty gouge right across his face... missing fingers and earlobes and nose... all of them replaced by scrap metal parts’). The music which started to play as the *Hornet* swung into action was specified as Antonio Vivaldi’s *Concerto for Strings in G Major*; this was the music suddenly

Connections: Ding-dong!

► The TARDIS cloister bell, which signals impending disaster, was first heard in *Logopolis* [1981 - see Volume 33] and most recently had been heard in the preceding episode *Hide* [2013 - see page 74].



heard in the TARDIS as the Doctor persuaded Clara to manipulate the ship's atom accelerator. At the end of the pre-credits sequence, Clara saw something emerge from the thin light spilling out of a rift in the console room and screamed...

Entering the TARDIS, the three van Baalen brothers and the Doctor were all clad in full protective suits and

helmets; they communicated by radio and Gregor's helmet had laser sensors to analyse the surroundings. Assessing the situation, Sander immediately wanted to leave, while Gregor maintained that they would go through with the deal they made with the Doctor for salvage. Pointing at his face, Gregor explained, "Every one of these scars has a price tag. Some risks are worth it... it's a farm. A machine farm. Infinite space. Infinite parts that we can rip out and sell. No more drifting through space for scraps. Bram - you start on the engines. Sander - you're with me. You think I'm avaricious? Smile, Doctor. My greed is gonna save your girlfriend." Chased along the TARDIS corridor by a strange figure, Clara entered a spare, unused TARDIS bedroom with a single bed and an alarm clock that measured centuries, the Doctor's old tweed jacket on the back of a door, plus photos of Amy Pond and Rose Tyler.

While Bram started work on the console, the Doctor, Sander and Gregor cut their way into the corridors; as they moved on, Gregor priced up the salvage of the TARDIS to the Doctor's horror. Clara had been sitting tight inside the bedroom, but the acrid smoke entered the room, burning up the photographs of Amy and Rose. The Doctor used his sonic to access a communication channel, allowing him

to tell Clara to stand against a wall of the bedroom while they cut their way in to reach her. To keep Clara calm, the Doctor asked her about all the places she wanted to go - notably the Regency era. Cutting through the wall, Clara was rescued and the Doctor kept his deal - handing the TARDIS key over to Gregor. The group were then attacked by Time Zombies which the Doctor seemed to understand. Realising that Bram was dead, the group fled into the room containing the chameleon circuit; Gregor had heard rumours of the Time Lord chameleon circuitry, and he and Sander took a globe each. When walls appeared in place of doors, Gregor threatened to use a grenade against the TARDIS; "I locked a bloke in a cupboard once who used to think like you," commented the Doctor in reference



to *Let's Kill Hitler* [2011 – see Volume 68]. When the quartet became lost in the changing corridors, Gregor proposed going to the heart of the TARDIS where the Doctor could fix his ship; the Doctor was forced to open a hexagonal panel onto a service tunnel leading to the vessel's heart. In the tunnels, the group found its way blocked by the rotating blades of a turbine, although the Doctor activated a temporary override which would buy them five minutes' grace. Clara became separated in the tunnels and met earlier versions of herself and the Doctor; she also believed that she had encountered the wounded Bram until the Doctor pointed out that Bram was already dead. Avoiding the skewering pipes, the Doctor and Clara caught up with Gregor and the pinioned Sander... and with the turbine about to

restart they would be sucked into the blades. Gregor prepared to abandon his brother, but the Doctor forced him to use the laser saw to release Sander from his armour. In the Eye of Harmony chamber, Sander smashed the chameleon globe, telling Gregor, "I've spent years in space, Gregor – locked up in that tiny ship with you. Took a stranger to save my life. The Doctor's more my family than you." Sander realised that the Time Zombies seemed to anticipate their movements. Clara told the Doctor that if she was ever to trust him again, she needed to know who he was and revealed that she had seen the photographs in his bedroom ("All the ones before me"). Sander then went in to fight the Time Zombies, allowing the others a chance to escape up an access shaft to the engine room where the pressure spike was causing the engines to blow. Suddenly, the countdown for the exploding engines stopped.

Left:
The Doctor sets the TARDIS to self-destruct!

Trouble in the TARDIS

Inside the bright light frozen in the centre of the darkened engine room, the Doctor told Gregor and Clara that he would have to rewrite time; wanting his family back, Gregor gave the Doctor back the TARDIS key. Locating the Vivaldi playing in the TARDIS corridors, the trio found the time rift in a wall – inside the void were many past Claras and Doctors. As a ball of flame, the Doctor forced his way through the rift back to the console room before the disaster and deposited the magno-grab deactivator for them to use. In the final scene, Clara told the Doctor how she now felt safe in the TARDIS and did not want

Connections: Suck it up

▶ The Doctor had previously used the extractor fans in the TARDIS console room to dispel 'deadly' smoke in *Let's Kill Hitler* [2011 – see Volume 68].



Opposite:

The Doctor is determined to rescue Clara at any cost.

to visit the Regency era... since she had no memory of what happened.

In draft two of the script – dated Monday 9 July – Sander had become Tricky, a teenage android and the music being played during the salvage operation was John Denver’s 1971 country and western hit *Take Me Home, Country Roads*. When chaos hit the console room, the pre-credits ended with Clara seeing a message burnt into the floor: ‘THE DOCTOR IS NOW DEAD.’ Tricky was still identified as one of the three van Baalen brothers and he explained to the Doctor that the “escape pod” was valuable because of a metal famine in this galaxy. The Doctor now set the self-destruct protocol to force the scarred Gregor to help him find Clara. Clara now entered a store room full of boxes and photographs – including some of Amy and Rory; every box was labelled with the name of one of the Doctor’s past companions, with their old clothes left behind in suitcases. On the floor was a mattress with a spare set of sonics beside it. The figure chased

Clara out of the room and she entered a library where she released voices from bottles marked *Encyclopedia Gallifreya*. Clara was now directed along the corridors to the console room, while the Doctor, Tricky and Gregor entered the library (“Impeccable taste, the TARDIS. Only steals from the best. Vatican library, I think”). In the chameleon circuit room, Gregor recognised the branches of pure validium – the living metal of the Time Lords first mentioned in *Silver Nemesis* [1988 – see Volume

45]. Trapped in the changing corridors, Tricky attacked Gregor to get hold of the chameleon globes before the group found themselves in the console room copy and were able to rescue Clara – who now distrusted the Doctor and his ship. The Doctor led the party into the tunnels to stop the engines exploding; when pinioned by one of the pipes, Tricky now learnt that he was in fact human. In the chamber outside the Eye of Harmony, Gregor told Tricky that they had found him on an abandoned ship and told him he was an android to make him servile. After time had been realigned, back in the console room the Doctor had a bottle from the library marked *Pinocchio* and told Clara, “There’s a salvage ship somewhere in this quadrant. A kid on board I need to contact. Tell him something important.” The final scene was back at the Maitlands’ house where the Doctor brought an exhausted Clara back to her bedroom; as they discussed the broken console, they noticed Artie and Annie looking in on them, and the Doctor quickly claimed to be talking about his car. “Funny. Cause we thought you were talking about

Right:

The TARDIS library.

Connections: Gizmos

► Analysing the ship, Gregor’s laser sensor refers to dynamorphic generators (first mentioned in *Time-Flight* [1982 – see Volume 35]), a conceptual geometer (first mentioned in *The Horns of Nimon* [1979/80 – see Volume 31]) and a beam synthesiser (first mentioned in *The Curse of Peladon* [1972 – see Volume 18]).





your time machine,” said Artie, “You’re going to let us have a go on it. Aren’t you?” “Otherwise we’re telling,” added Annie.

The Eye of Harmony

In draft three of the script – dated Saturday 21 July – the message seen burnt into the TARDIS floor by Clara was ‘YOU’RE DEAD. DO SOMETHING.’ The metal famine references were dropped, and in the store room Clara found boxes and suitcases, ‘The remnants of dozens of lives... Donna, Rose, Adric, Teegan [sic], Leela.’ The chameleon circuit room was now “Arch-Recon” which Gregor recognised as living metal. The Doctor’s party no longer visited the library and instead became lost in the changing cloisters – an area first seen in *Logopolis* [1981 – see Volume 33]. Gregor now admitted to Tricky that he was a van Baalen, his mouthy, know-it-all little brother whom he pacified by telling him that he was an android. In this draft, the Doctor, Clara and Gregor fled the Eye of Harmony into a beautiful garden. “I know this place. I’ve been here. When I was a kid,” said Clara, to which the Doctor commented, “You were the first one to walk in through the door. The heart of the TARDIS. Too extraordinary to comprehend. It’s giving you a metaphor.” “I used to think this place was magic,”

remembered Clara. This was part of the anti-theft system which the Doctor shut down to reveal a metal maze leading to the exploding engine room. The conclusion of the script was the same as draft two.

In the fourth draft of the script – dated Wednesday 15 August – the music playing aboard the *Hornet* was no longer specified: ‘Something stirring but utterly incongruous. Country and Western? Or maybe a crooner – Frank Sinatra singing

Fly Me to the Moon.’ Clara now ran past other TARDIS rooms such as mansions, laboratories, swimming pools and observatories after leaving the store room. In the Arch-Recon area, when the Doctor whispered that he was a bit tired, the room created a small waiting area with sofa and coffee table. In this version, Gregor told Tricky that they had found him adrift in space with no memory. In the Eye of Harmony chamber, Gregor attempted to save Tricky when he fought the Time Zombies and they became the conjoined creature, with the Doctor and Clara escaping up the access shaft to the ravine (replacing the garden). At the conclusion of the script, there was now a scene back on board the *Hornet* with Gregor ordering Bram to give Tricky proper food, and telling the youngster there were things they needed to talk about. The scene back at the Maitland house was still retained.

By draft six of the script – dated Monday 27 August – Gregor van Baalen was no longer disfigured, and no music at all was specified aboard the *Hornet*. The message burnt into the TARDIS floor had been dropped, and when Clara entered the

Connections: Big bang

► The Doctor had previously bluffed the Cybermen that he would destroy the TARDIS in *Attack of the Cybermen* [1985 – see Volume 40], and also threatened the Daleks that he would activate the TARDIS’ non-existent self-destruct system in *Victory of the Daleks* [2010 – see Volume 63].



JOURNEY TO THE CENTRE OF THE TARDIS



Above:
The Doctor
offers Gregor
the “salvage of
a lifetime”.

Connections: Mementos

► The items found by Clara in the TARDIS store room include the Doctor’s cot seen in *A Good Man Goes to War* [2011 – see Volume 68], one of the TARDIS models made by the young Amy Pond from episodes such as *Let’s Kill Hitler* [2011 – see Volume 68], and a bamboo-handled umbrella similar to the one used by the Seventh

Doctor in *Paradise Towers* [1987 – see Volume 43].



store room with a variety of items from the Doctor’s travels she now found an item of clothing which the viewers would recognise as Amy’s along with the lone mattress and alarm clock. In the library, Clara now read a book which caught her

eye. The references to Arch-Recon were now dropped along with the material about the turbine blades being only halted temporarily, and Gregor confirmed to Tricky that he was the third van Baalen brother who lost his memory in an explosion in space. Clara admitted to the Doctor that she had seen his secret in a book she read prior to him going into the rift, and the conclusion at the Maitland house was omitted. The readthrough draft of the script – dated Wednesday 29 August – then had minor changes to bring the script closer to the shooting draft,

with a production draft also issued on Friday 31 August.

Journey to the Centre of the TARDIS was to comprise production Block Seven, directed by another newcomer to the series, Mat King. Born in Adelaide, Australia in 1975, Mat had entered the TV and film industry in 1990 and was soon working as a second unit director for Australian television, from which he graduated to directing commercials in Australia and Asia before being a director on shows like the Australian children’s series *The Fairies* from 2005. By 2009, he was directing projects such as the Bulgarian TV movie *Star Runners*, and then worked on the CBBC series *Spirit Warriors* and *MI High*. More recently he had worked on BBC One’s *Holby City*, the Australian crime series *Underbelly* and ITV1’s *DCI Banks*.

Following a location recce, the readthrough for Block Seven took place at the BBC Roath Lock’s premises in Cardiff at 7.30pm on Wednesday 29 August, with regular cast members Matt Smith and Jenna-Louise Coleman arriving straight

from recording on the Christmas Special, *The Snowmen* [2012 – see Volume 72]. The episode's cast was minimal. Ashley Walters played Gregor van Baalen; as an actor, Ashley had been performing since childhood with appearances on *Grange Hill* after which his television work had included *The Hidden City*, *Hustle*, *Five Days*, *Outcasts*, *Top Boy* and *Inside Men* (which had been made by some of the same team as *Doctor Who*), while simultaneously he had carved a notable music career as rapper Asher D with the So Solid Crew. “You can’t beat being in *Doctor Who*,” Ashley told *Radio Times*. “It’s something I’ve grown up with my whole life and working with Matt Smith was amazing.” Cast as Bram van Baalen was Mark Oliver who had previously worked on the 2009 series *Moses Jones* which had starred Matt Smith. The third of the van Baalens was Jahvel Hall. The three remaining performers were all highly experienced movement artists who were used to working in prosthetics such as the Time Zombie costumes which were being created by Millennium FX; these were Paul Kasey, Ruari Mears and Sarah Louise Madison. Paul was a veteran of the series since its return in 2004 and had appeared as numerous monsters including



Autons, Slitheens, Oods and Cybermen; Ruari had joined *Doctor Who* in 2005 and his numerous parts also included Oods and Cybermen, while Sarah had often appeared as a Weeping Angel since 2009.

The shooting script for *Journey to the Centre of the TARDIS* was issued on Monday 3 September. The salvage vessel was described as ‘a massive space-truck loaded with scrap metal. Broken ships and dented machines piled up on it. The sci-fi version of rag and bone. Towing this huge truck is a rusty little engine. The *Hornet*. Looks rather like an angry insect – pincer-like jaws.’ Inside, its deck was described as ‘a tiny living space, crammed to bursting with machine parts. An orgy of metal. Broken consoles, giant diodes, engine pieces. The loot from a hundred vessels. Everything tarnished, old, bent, broken. A few potted plants to freshen the oxygen. On the wall is a ‘sexy alien’ calendar with the days crossed off. So many days...’

Tricky

Tricky – derived from ‘Electric-y’ – was described as wearing ‘a dirty vest, boxers and a baseball cap... teenage android.’ In later revisions, it was noted that his ‘pupil is like a camera lens, robotic. The aperture resizes, concentric rings of technology spinning and shifting round each other. (This is small enough it is only

Connections: Take a dip



► Pursued through the corridors, Clara passes the TARDIS observatory and also a vast swimming pool; a TARDIS swimming pool had been seen before in *The Invasion of Time* [1978 – see Volume 28] and was apparently jettisoned because it was leaking prior to *Paradise Towers* [1987 – see Volume 43]. More recently, the Doctor had fallen into it in *The Eleventh Hour* [2010 – see Volume 63] and referred to it in *Amy’s Choice* [2010 – see Volume 64], it had broken River Song’s fall from a tall building in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66], and the Doctor had burnt it up in an attempt to get extra power in *The Doctor’s Wife* [2011 – see Volume 67].

Left:
Things get tricky for Tricky

Right:

Can Clara stand the heat?

visible in extreme close-up – at normal camera distance you can't see it). Bram van Baalen was described as 'a muscular guy, unwashed. A greasy trucker,' while Gregor van Baalen was the 'elder brother'.

When Clara recovered in the TARDIS corridor and looked at her hand, the stage directions noted, 'This is a time burn – as the episode progresses the markings become darker and more distinct. For now they are just faint red lines...' On opening the door, Clara was confronted by a trickle of corrosive fuel vapour and also gas. The controls on the door sparked and started to smoke, meaning that Clara could not close the door again. This was changed to Clara's encounter with a fireball. Similarly, when the Doctor opened the door of the TARDIS in the *Hornet's* scoop, the smoke of fuel vapour flooded out, triggering the salvage vessel's alarms and forcing the group back.

The script did not make reference to the cloister bell sounding after the disaster. The script described the sound heard when the Doctor activated the TARDIS' 'self-destruct system' as 'a deep siren'.

When Clara entered the junk room, this was described as containing 'things the Doctor has collected from past adventures... Perhaps the cutting from the tree lady; the diary of John Smith; the mask of Rassilon; the Master's shrink ray *etc...*'; this referred to the Forest of Cheem, such as Jabe, as seen in *The End of the World* [2005 – see Volume 48], *A Journey of Impossible Things* from *Human Nature/The Family of Blood* [2007 – see Volume 56], an artefact relating to the founder of



the Time Lord civilisation seen in *The Five Doctors* [1983 – see Volume 37] and *The End of Time* [2009/10 – see Volume 62], and weapons such as the tissue compression eliminator (TCE) favoured by the Master in various stories from *Terror of the Autons* [1971 – see Volume 16] to *The Mark of the Rani* [1985 – see Volume 41]. Clara then saw 'a silhouette. Barely human. A creature that appears to be sifting through the mementoes, grabbing armfuls of the Doctor's stash... (NB: *This one is the Doctor-ZOMBIE*).' Clara asked the silhouette, "What's the matter? Are you hurt?" The creature turned sharply to reveal fluid coming from its mouth, and as it approached its feet burnt the floor and it gave a terrifying howl. As Clara was subsequently pursued, the script suggested 'Perhaps a moment where the creature appears to be running on the ceiling and she is on the floor?' Later on, the Doctor Zombie was described as 'humanoid, but bulbous and broken' and defined as a

Connections: Room service

▶ The tree of living metal is revealed by the Doctor to be the TARDIS' architectural reconfiguration system; the Doctor had previously referred to the architectural configuration system, which allows the creation and deletion of TARDIS rooms, in *Logopolis* [1981 – see Volume 33] and *Castrovalva* [1982 – see Volume 34].



Time Zombie, 'a human form but covered by a crust that looks like fractured stone, crumbling masonry, layers of cooled lava from a volcano... and seeping out of its nose and ears and the cracks between its fingers and toes... a burning liquid. As though the creature is molten on the inside and the molten centre has cooled to make the stone crust. Strangest of all – the monster's right hand is fused to its own face. It is staring through its own fingers.' When Bram was confronted by the Clara Zombie, it wrapped its hands around Bram's visor which started to smoke and burn, melting the visor onto him. The next creature was 'not one Time Zombie but two. These two are fused together – like conjoined twins: four arms, four legs, two torsos, two heads. All covered with the same stone-like crust. Fingers are dripping with the molten liquid. Feet making scorch marks on the ground in a burning trail. Four footprints. The Conjoined Twin Zombies wail. A terrifying sound – a clash of notes.'

Constellation of Kasterborous

The female electronic voice of Gregor's laser scanner was described as having 'a warm, syrupy tone – permanently pleased, like it's savouring what it finds.' The voices from the past of the TARDIS were not indicated in the shooting script. When Clara disturbed the bottles containing the *Encyclopedia Gallifreya*, the drips of fluid emitted 'a deep sonorous voice. A talking book' which said, "At the heart of the constellation of Kasterborous – the shining world of the seven systems, home of the Time Lords... plains of red grass and mountains of shining snow, bathed in the light of the twin suns. Home of the most powerful race in the cosmos..."



Connections: Eye-opening

► The Eye of Harmony had been established as the nucleus of a black hole which was essential to the great power of the Time Lords in *The Deadly Assassin* [1976 – see Volume 26] when it was located on Gallifrey, although in the *Doctor Who* TV Movie (1996) it was the power source

at the centre of the TARDIS, as it is in this adventure.

the warrior-scientists travelled into the black void with a great fleet; a void where no light would shine...”

As the Doctor and Clara ran along the tunnel dodging the shafts of metal piercing through the walls, the stage directions described this as ‘like they’re inside a giant game of Kerplunk!’; this was a reference to the game KerPlunk – first marketed by Ideal in 1967 – in which plastic rods were threaded through holes into a plastic tube. The Eye of Harmony was described as ‘a huge burning red star... turning

into a violent black hole. Awesome, terrifying power. Liquid energy is being siphoned off through a system of ducts and conduits. Streams of molten star fluid running through open drains all around him. A vast steam-punk lava factory.’ In

the Eye of Harmony chamber, the stage directions noted ‘Gregor feels his hand start to ache... turns it round. A crust has started to appear on his skin. Is that the radiation from the Eye of Harmony having its effect? The crust looks awfully like the crust on the Time Zombies...’

Talking sadly to Clara in the whiteness of the engine room, the Doctor originally commented, “Without the TARDIS I’m nothing. Just a spaceman on a rock. She’s always been there to hold me. It’s my turn now and I don’t know what to do. And that hurts.” When the Doctor returned to his own past and entered the console room, the stage direction noted that the future Doctor ‘staggers towards them – trips and falls to his knees on the floor of the console. His feet are literally becoming dust particles. The magno-grab control rolls out of his grasp – he’s lost it. Can’t reach it. Can’t speak... And then he turns finally to dust. Right in front of them.’

The original shooting script had no reference at all to Tricky’s bionic eyes.

Below:

Journeying to the centre of the TARDIS.





Originally when the strange metallic device appeared in the console room, there was a note to a bright light also appearing. Aboard the *Hornet*, Gregor reprimanded Tricky by saying, “Keep your oily mouth shut or I’ll turn you into an ashtray.” When Clara opened the door beneath the red light, a burning vapour flowed out, scorching the corridor walls around her; there was then a short scene of her following the burnt handprints along the corridor walls. Fleeing from the silhouette along the corridors, the script referred to ‘rooms that look like mansions and laboratories and swimming pools and observatories... and all of them at odd angles and strange orientations... Clara runs past open doorways where the rooms appear to be upside down or turned on end. Any sense of orientation is completely gone.’ In the corridors, it was originally Gregory who contacted Bram over the radio link as he descended the shaft from the console room. Meanwhile as Clara continued on the run from the creature, ‘the corridors change and change. A lido, a menagerie, a games room... all of them at the same crazy angles and odd orientation...’ Originally after Bram’s death, Tricky empathically touched the TARDIS wall and commented, “The ship is raging.” “The TARDIS didn’t kill him,” insisted the Doctor. “It would never harm anyone.” After Clara saw the earlier versions of herself and the Doctor, she

originally commented, “Great. So now stereo Doctors tormenting me.” “Worse than stereo,” observed the Doctor. On entering the chamber outside the Eye of Harmony, the stage directions originally noted, ‘It’s freezing in here. Every surface is covered by a layer of ice. Their breath visible every time they exhale.’ The Doctor originally explained about the Eye of Harmony in the external chamber rather than inside the space containing the Eye itself. When Gregor revealed to Tricky what had happened to him, he simply said, “Explosion in space. Wiped your memory.” When Tricky then decreed that his elder brother was a coward, the Doctor replied, “He is, yes... he’s made of scrap parts. And one of those – just one – is a tiny scrap of decency. You just helped him find it.”

Time Zombies attack

All the dialogue between the Doctor and Clara in which he asked her about the previous occasions on which he had met her in the Dalek asylum and in Victorian London originally took place in the Eye of Harmony chamber while the group was being attacked by the Time Zombies. Originally at the ravine there was far less dialogue; Clara quickly spotted where a tree had fallen as a useful crossing point and suggested that they use it as a bridge. “No! A bridge is practically an invitation,” warned the Doctor. “This whole thing is a construct. We don’t want ‘easy’, we want nerve-shreddingly ‘difficult’. Where is the place you’re least likely to survive?... The most daunting jump. That’s where we cross.” “Every night is party night here, isn’t it?” replied Clara. In the engine room, the Doctor originally pulled wiring from the walls and set up a communication loop to trace the music with the help of the sonic. ■

Left:

The van Baalen brothers are trapped inside the TARDIS.



Production

Recording for *Journey to the Centre of the TARDIS* commenced on Tuesday 4 September, with work scheduled from 8am to 7pm each day through to Saturday. Matt and Jenna were only required for a photoshoot at Roath Lock on the Monday afternoon. Ashley, Mark and Jahvel headed off on location to a building on the former CUB site on Celtic Way in Newport where the deck of the *Hornet* salvage vessel was located; this was close to the industrial unit where *Doctor Who* had begun production again back in 2004. Following this, the team returned to Roath Lock to record the salvage crew watching the TARDIS being brought aboard the scoop with a greenscreen set in Studio 3. “I nearly got sacked on my first day,” Ashley told *Radio Times* as he recalled the security surrounding *Doctor Who*, “I was in my

costume lying down on the sofa and I just tweeted a photo with the word ‘space’ – I didn’t say anything else. Five minutes later I had execs knocking on my door saying, ‘What are you doing?’ And then I realised there were signs everywhere saying ‘don’t tweet.’”

On Wednesday 5 September, pink revisions to the shooting script removed the bright light penetrating the TARDIS console room at the start of the adventure, Gregor’s threat about turning Tricky “into an ashtray”, the Doctor trying to recall where in the TARDIS he had last seen Clara, the Doctor’s comment about the TARDIS never harming anyone, Clara commenting on “stereo Doctors”, and the ice in the antechamber to the Eye of Harmony. Additions included the Doctor feeling a TARDIS tantrum coming on, the name *The History of the Time War* for

the book discovered by Clara, the Doctor commenting on the comparative grief of Tricky and Gregor (“Anyone got a packet of tissues they’re willing to go halves on?”), and the Doctor emphasising that the TARDIS was leaking “recent history”. The radio conversation with Bram was reallocated from Gregor to Tricky and the Doctor’s comments on Gregor’s behaviour to his human brother Tricky were modified. The stage directions now had the Doctor taking the laser-saw to force the Clara-Zombie back behind the door from the Eye of Harmony chamber; originally the Doctor had done this later on to repel his own Time Zombie after the conversation in which he asked Clara about her past. This dialogue where the Doctor asked an astonished Clara about the events in the Dalek asylum and Victorian London was reworked in more detail and significantly expanded, with Clara now being far more frightened of the Doctor’s behaviour. Gregor’s comment that he wanted his brother back was also added. The photograph of the brothers with their father was now seen to repair itself at the end of the episode, accompanied by the Doctor’s comment on time mending anything.

Zombies

Jenna was not required for recording on Wednesday 5, with Matt joining the cast to record the remaining scoop scenes in Studio 3. In tandem, from 10am, choreographer Ailsa Berk worked with the Zombie performers in movement rehearsals in the Roath Lock conference room. Sarah was to play the Clara Zombie, with Paul as one half of the Gregor and Tricky Zombie, and Ruari as the other half of the same conjoined costume as well as being the Doctor Zombie. Rob Mayor, Ant

Parker, Cliff Wallace and Rachel Gannon of Millennium FX were present to supervise the use of the tight Zombie costumes worn by the performers.

Further pink amends on Thursday 6 September covered minor changes towards the end of the episode about the Doctor going back into the rift. Blue amends the same day altered the Doctor trying to shut off the ‘fake’ countdown. In Studio 2, stunt coordinator Crispin Layfield supervised the sequence of Bram falling from the TARDIS shaft and dying at the hands of a Time Zombie, with André Layne doubling for Mark Oliver in the fall and Sarah in costume as the Clara Zombie attacking him. The start of this scene was then recorded in Studio 1 where the shaft itself had been constructed. Crispin then supervised the fight between Gregor and Tricky in the TARDIS cloister corridor in Studio 2 as they were confronted by their own conjoined Zombie.

On Friday 7 September, pink script amends removed the vapour burning the corridor walls after Clara opened the red light door, the short scene of Clara following burning handprints along the walls, references to Clara running past mansions, laboratories, a lido, a menagerie and a games room plus the strange orientation of rooms off the TARDIS corridor, and the dropping of a short scene in which Bram’s screams echoed around the console room. Publicity shots of the salvage brothers were taken during the day which completed material in the cloisters and continued on

Opposite:

“You’re going to have to hold on tight; this wind machine is very powerful!”

Connections: War chronicle

► Clara discovers a book entitled *The History of the Time War*, an unseen conflict involving the Doctor, the Master, the Time Lords and the Daleks which had been alluded to in episodes such as *Dalek* [2005 – see Volume 49], *Gridlock* [2007 – see Volume 55], *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56], *The Stolen Earth/Journey’s End* [2008 – see Volume 60], *The End of Time* [2009/10 – see Volume 62] and *The Rings of Akhaten* [2013 – see page 6].



Connections: Talking books

► The voices heard from the bottles of the *Encyclopedia Gallifreya* used elements of narration delivered by Rassilon (Timothy Dalton)

in *The End of Time*
[2009/10 - see
Volume 62].



the standing TARDIS set in Studio 4 with the Doctor persuading the *Hornet* crew to help him locate Clara. For this, the newly constructed console room set was considerably redressed to show the after-effects of the salvage team's magno-grab. Jenna was not required for the recording on this day, while Matt was released from

work the next day – Saturday 8 – which began with TARDIS corridor sequences in Studio 2 including Gregor locating the door to the mysterious room containing everything, and Clara opening the red

flashing light door before fleeing from the Doctor Zombie. The day concluded in Studio 4 with Clara cornered by her own Zombie self in her echo of the console room.

The following week began with more script changes on Monday 10 September. Pink amends added in most of the elements relating to Tricky's bionic eye and his electronic point of view. The Doctor now explained about the Eye of Harmony on entering the main chamber itself rather than the exterior antechamber, and the longer conversation about Clara's other lives was now dropped from this main scene while various changes were made to the Time Zombie attack. The scene





at the ravine now included the Doctor's questioning of the upset Clara about her previous deaths, transferred from the Eye of Harmony sequence. Further changes relating to Tricky's bionic eye were added in blue amends the same day, including Gregor clarifying what happened to burn out his eye during the salvage accident. Recording took place in Studio 4 from 8am to 7pm with Bram working alone in the console room and then moving onto the Doctor, Gregor and Tricky returning to their echo of the room; Jenna meanwhile was engaged in a publicity shoot before joining the team for the revelation that the Doctor's countdown couldn't be stopped.

Location recce

Tuesday 11 September was scheduled from 1pm to midnight to allow the team to record at Cardiff Castle after it had closed to the public. The medieval building dating from the eleventh century had previously featured in *The Rebel Flesh*/*The Almost People* [2011 – see Volume 67] in November 2010 and was now to appear as the TARDIS library. First of all at 10.30pm, a location recce was held by the crew for possible locations for

the imaginary ravine conjured up by the Doctor's vessel. Following this, the shots of Clara entering her own echo of the console room were recorded in Studio 4, after which in Studio 2 Gregor finally admitted the truth about the pinioned Tricky. The night wrapped with Clara being stalked by the Doctor Zombie in the library on location.

The major scene in the Eye of Harmony began recording from noon to 11pm on Wednesday 12 in Studio 3, with Millennium FX on hand to apply the crusty flesh of a Time Zombie to the hand of Ashley Walters as required, and with Crispin Layfield supervising the shots of Tricky hanging from the gantry with stuntman Lewis Young doubling for Jahvel Hall. The Eye of Harmony material was then concluded from 11am on Thursday 13 along with the Doctor and Clara's escape via the access shaft. The crew then moved to Studio 2 for the tunnel scenes where Clara saw earlier versions of herself and the Doctor, with Matt Humphreys and Jenny Phillips doubling Matt and Jenna respectively in some shots. Other shots of the Doctor and Clara fleeing the Time Zombies were also recorded along with pick-up shots of the creatures through to the 10pm wrap.

Recording from 10am on Friday 14 September took place in the tree of wiring room built in Studio 1, and continued with the chamber outside the Eye of Harmony in which Tricky learnt the truth from Gregor; by 9pm both Ashley and Jahvel had completed all their scenes for the episode.

The plan for recording the TARDIS scenes with the Doctor and Clara from 9am to 8pm on Monday 17 September was abandoned

Opposite:

Recording inside the heart of the TARDIS.

Left:

Gregor van Baalen.

Connections: Northern soul

► This story reveals that Clara comes from Lancashire in the north of England; Jenna-Louise Coleman was born and grew up in the Lancashire coastal resort of Blackpool.



Connections: At the helm

► The Doctor claims to have piloted the TARDIS for 900 years as in the original script for *The Doctor's Wife* [2011 - see Volume 67], although this had been changed to 700 years in the finished episode; in *The Pirate Planet* [1978 - see Volume 29] the Fourth

Doctor claimed to have piloted it for 523 years.



Below:

The Doctor is concerned about his TARDIS.

when Jenna-Louise Coleman was taken ill and was unable to work. However, no time was lost as Mat King's team quickly brought forward all their effects and insert shots and also recorded some material for use in the Christmas Special, working a full day without losing any time. On Tuesday 18, a set of blue amends to the script removed the Doctor using wires from the wall of the engine room to help him trace the music. Jenna had now recovered and

joined Matt to record from 8am to 7pm, starting with Time Zombie encounters in the tunnel in Studio 2, this time with Ian William George and Charlotte Parsonson standing in as past Doctors and Claras on occasion. Matt was released from work by 1.30pm so that he could travel to The London Studios and record an edition of



Alan Carr: Chatty Man for transmission that Friday on Channel 4. Back at Roath Lock, the sequence of the Doctor-Zombie stalking Clara in the TARDIS store room was recorded in Studio 1 along with a few library insert shots.

Recording and readthroughs

Wednesday 19 was the final scheduled day for Block Seven. Recording from 8am to 7pm commenced with the engine room set in Studio 3 - with the debris suspended on fine wires around the white set - and then the Doctor passing through the rift into the console room in Studio 4, plus the closing scene of the Time Lord being reconciled with his companion... after which Matt and Jenna attended the readthrough of *The Bells of Saint John* [2013 - see Volume 72]. Following a couple of days on the Christmas episode and a pick-up day for Block Four (ie *Hide* [2013 - see page 74]), Matt and Jenna recorded more of Block Seven on Monday 24 September, prior to a two week break. The behind-the-scenes crew were present to cover work from 8am to 7pm and chat to Matt Smith on the restored TARDIS set as it was rigged for detonation, with Crispin Layfield supervising the action moves and Ian William George again doubling for Matt in shots of the future Doctor returning via the time rift.

Mat King returned to work alongside director Saul Metzstein on a second unit on Thursday 18 October. In the middle of the day, Matt and Jenna completed some effects inserts of the duplicated Doctor and Clara against a greenscreen in Studio 4, and a shot of a speaker on the *Hornet* was also recorded.

On Monday 22 October, *Radio Times* ran an interview with Ashley Walters in which



he discussed working on *Doctor Who*; the piece by Susanna Lazarus also revealed that the episode was to be entitled *Journey to the Centre of the TARDIS*.

The last few scenes of the episode were recorded by a double bank unit under director Stephen Woolfenden. At the start of work on Tuesday 27 November, the first

scene scheduled from 9am was an insert of the Doctor passing through the time rift on the TARDIS set. Then the following day, Wednesday 28 November, the second unit went out to record at Argoed Isha Quarry near Llansannor from 8am, capturing the ravine sequence featuring the Doctor and Clara. ■

Above:
Cast and crew on the TARDIS set.

PRODUCTION

Tue 4 Sep 12 Rear Warehouse, CUB Site, Celtic Way, Newport (Hornet: Deck); BBC Roath Lock Studios: Studio 3 – Space/Hornet: Scoop

Wed 5 Sep 12 BBC Roath Lock Studios: Studio 3 – Hornet: Scoop

Thu 6 Sep 12 BBC Roath Lock Studios: Studio 2 – TARDIS: Bottom of Shaft; Studio 1 – TARDIS: Shaft; Studio 2 – TARDIS: Corridor/Cloisters

Fri 7 Sep 12 BBC Roath Lock Studios: Studio 2 – TARDIS: Cloisters; Studio 4 – TARDIS: Corridor/Console Room

Sat 8 Sep 12 BBC Roath Lock Studios: Studio 2 – TARDIS: Corridor; Studio 4 – TARDIS: Console Room (Clara Echo)

Mon 10 Sep 12 BBC Roath Lock Studios: Studio 4 – TARDIS: Console Room/Console Room (Doctor Echo)

Tue 11 Sep 12 BBC Roath Lock Studios: Studio 4 – TARDIS: Console Room (Clara Echo); Studio 2 – TARDIS: Tunnel; Cardiff Castle, Castle Street, Cardiff – TARDIS – Library

Wed 12 Sep 12 BBC Roath Lock Studios: Studio 3 – TARDIS: Eye of Harmony

Thu 13 Sep 12 BBC Roath Lock Studios: Studio 3 – TARDIS: Eye of Harmony; Studio 2 – TARDIS – Tunnel

Fri 14 Sep 12 BBC Roath Lock Studios: Studio 1 – TARDIS: Tree of Wiring; Studio 3 – TARDIS – Chamber

Mon 17 Sep 12 BBC Roath Lock Studios:

Studio 4 – TARDIS: Console Room/inserts

Tue 18 Sep 12 BBC Roath Lock Studios: Studio 2 – TARDIS: Tunnel; Studio 1 – TARDIS: Store Room; Studio 2 – TARDIS: Library/Corridor/Console Room (Doctor Echo)

Wed 19 Sep 12 BBC Roath Lock Studios: Studio 3 – TARDIS: Engine Room; Studio 4 – TARDIS: Console Room; Studio 3 – TARDIS: Library

Mon 24 Sep 12 BBC Roath Lock Studios: Studio 4 – TARDIS: Console Room

Thu 18 Oct 12 BBC Roath Lock Studios: Studio 4 – TARDIS: Tunnel

Tue 27 Nov 12 BBC Roath Lock Studios: Studio 4 – TARDIS: Console Room

Wed 28 Nov 12 Argoed Isha Quarry, nr Llansannor, Rhondda Cynon Taff (Ravine)

Post-production

Murray Gold's incidental score for *Journey to the Centre of the TARDIS* was achieved mainly by electronic means and no new orchestral cues were performed by the BBC National Orchestra of Wales.

In dubbing, the music played by the *Hornet* crew as they zeroed in on the TARDIS was finally selected as *Fire Woman*, a 1989 rock song by the band The Cult, written by singer Ian Astbury and guitarist Billy Duffy. All the unscripted instances of Tricky's artificial voice box were also added in post-production by treating the dialogue recorded originally by Jahvel Hall.

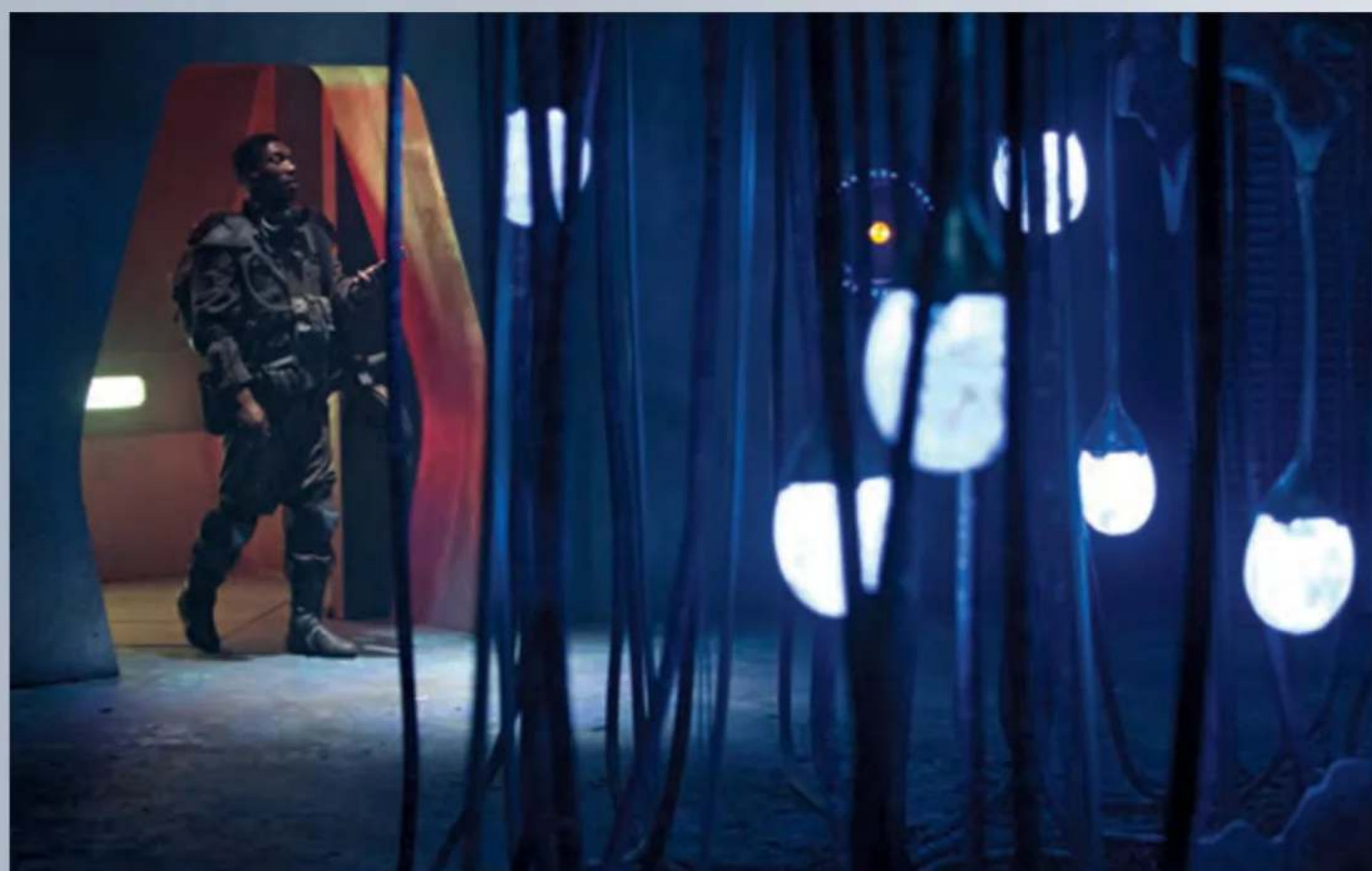
Various sequences and lines of dialogue were edited out of the episode during post-production: In the opening scene, originally when Tricky inspected the machine part that he was cleaning, he kissed it and said, "My brother now." When Bram commented to Tricky that he was lucky not to get bored, he added, "The boredom kills." As Bram and Tricky opened

their rations, it was shown that Tricky's android-portion was far more meagre than Bram's mound of sludge. After Tricky commented that there was something tasty in the magno-field, Gregor ordered, "Move yourself." Cheekily, Tricky replied, "Not the Captain. Right?"

After the TARDIS had been brought aboard the *Hornet* and Bram spotted the broken fuel line, he originally added, "That dirty vapour's gonna eat through everything." After Tricky spotted the Doctor buried under the pile of machine parts, there was then a transition to show the salvage crew looking at the Time Lord lying out cold in the scoop. Bram's comment about opening the TARDIS doors for a split second was added in dubbing. When Gregor asked what fee the Doctor would pay, the Time Lord replied using the trio's term for his ship: "I'll give you the... pod."

Below:

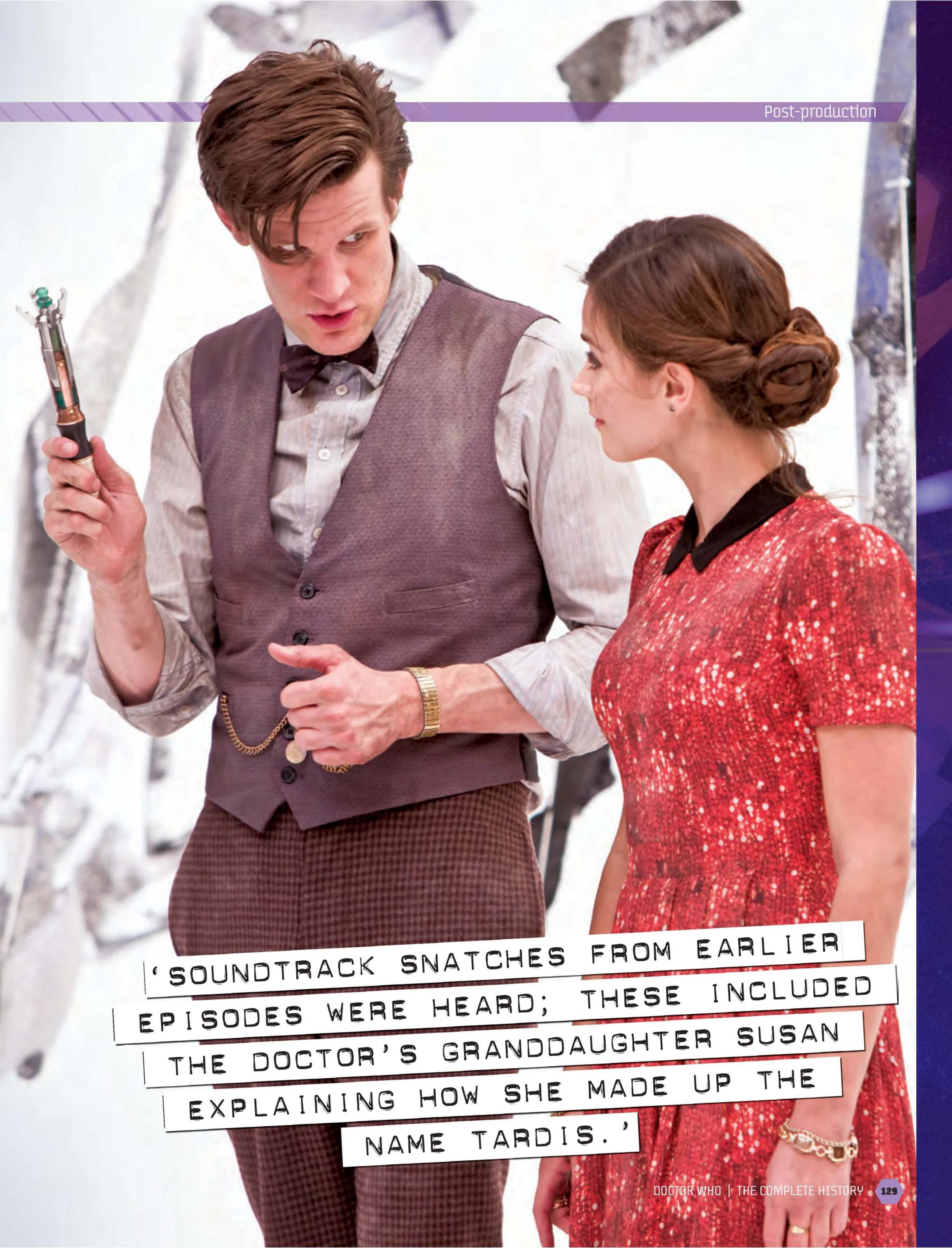
Exploring the TARDIS.



van Baalen brothers

After Clara pondered the meaning of the flashing red light on the door in the TARDIS corridor, she asked the door, "Any more help you can give me?... See, now I'm talking to you. An appliance! Like having a conversation with a blender... Okay. Ranting now."

On entering his TARDIS with the crew, the Doctor originally apologised, "Haven't hoovered. Sorry. But anyway... fellas - TARDIS. TARDIS - fellas. I'm sure you'll have lots in common." "It's... it's..." gasped Gregor in a hushed awe, to which the Time Lord responded, "Yes. It is." This was changed in dubbing. After the Doctor



'SOUNDTRACK SNATCHES FROM EARLIER
EPISODES WERE HEARD; THESE INCLUDED
THE DOCTOR'S GRANDDAUGHTER SUSAN
EXPLAINING HOW SHE MADE UP THE
NAME TARDIS.'



Above:
Time Zombies
approaching...
'RUN!'

explained how his ship was infinite, he added, "Okay with that? D'you need to blow into a paper bag or anything?"

After Gregor ordered Bram back to the console room to start stripping it down, his brother originally asked, "What about the girl?" "He can play 'rescue-the-damsel' if he wants," replied Gregor, "There's got to be a way to break out of here. First though, we do what we came for – we tear the ship apart." When Gregor tried to use his laser-saw on the giant metal tree, he was unable to get it to work because of a damaged filament; he threw it down on the floor and looked at the globes on the tree which flickered. He then saw that the laser-saw was no longer on the ground, but hanging from a canopy of wires, woven into the tree, now cleaned and fitted with a new element. After the Doctor explained to him about the architectural reconfiguration system, the amazed Gregor commented, "It repaired the laser-saw"; he then swung the laser-saw like a weapon to keep the Doctor at bay.

After the console room sequence where Bram looked down in amazement at the workings of the TARDIS, a short scene was omitted. This had Clara reaching a junction with two doors – left and right. She chose to go left and turned, only to find

that the corridor had altered and looked infinitely long with the door away in the distance. Choosing to go right instead, she moved in the opposite direction only to find that the corridor had lengthened again. "Trying to tell me something?" Clara asked the TARDIS, then adding, "Okay. Let's do what you wanna do."

When Tricky's voice called out to Bram telling him to get out of the TARDIS shaft, the entranced Bram originally replied, "I don't take orders from no one. I can buy my own fleet now if I want." Later in the console room, after the Doctor told Clara that they were in proper trouble, Clara replied, "Capital 'tr'?" The comments about a big friendly button were added in dubbing. After Clara saw the ghost version of her earlier self in the tunnel, on seeing the Doctor she gasped, "Something's happened. Something weird. I've just... it's crazy... I've just seen myself..." This new, pale Doctor replied, "Clara, stay by me."

In the scene where the truth about Tricky was revealed by the Doctor, the Time Lord originally commented, "One bionic eye. But you don't have a robot core." This was changed in dubbing, with Tricky's voice made to sound electronic in post-production. When Gregor ripped the 'Van Baalen Bros' logo off his overalls

and handed it to Tricky, he originally added, “Three brothers in this family.” In the subsequent scene when Gregor recalled the salvage accident to Tricky, he explained that the explosion “burned out your eye. And it wiped your memory”; this was changed in dubbing. Tricky then responded, “All that stuff I felt... for the machines. I just wanted a brother beside me.” As Tricky tried to remember, his older brother told him, “No point in giving back your memories. You were never gonna miss them...” Later in the Eye of Harmony, as Gregor reached out towards the dangling Tricky, he said, “I want my brother back...”

On the edge of the apparent ravine, Clara originally commented that there was no way across and added, “And we can’t go back, not with that creature alive in there”; this was changed in dubbing to add the Doctor confirming that they were not outside but still in the TARDIS.

Soundtrack snatches

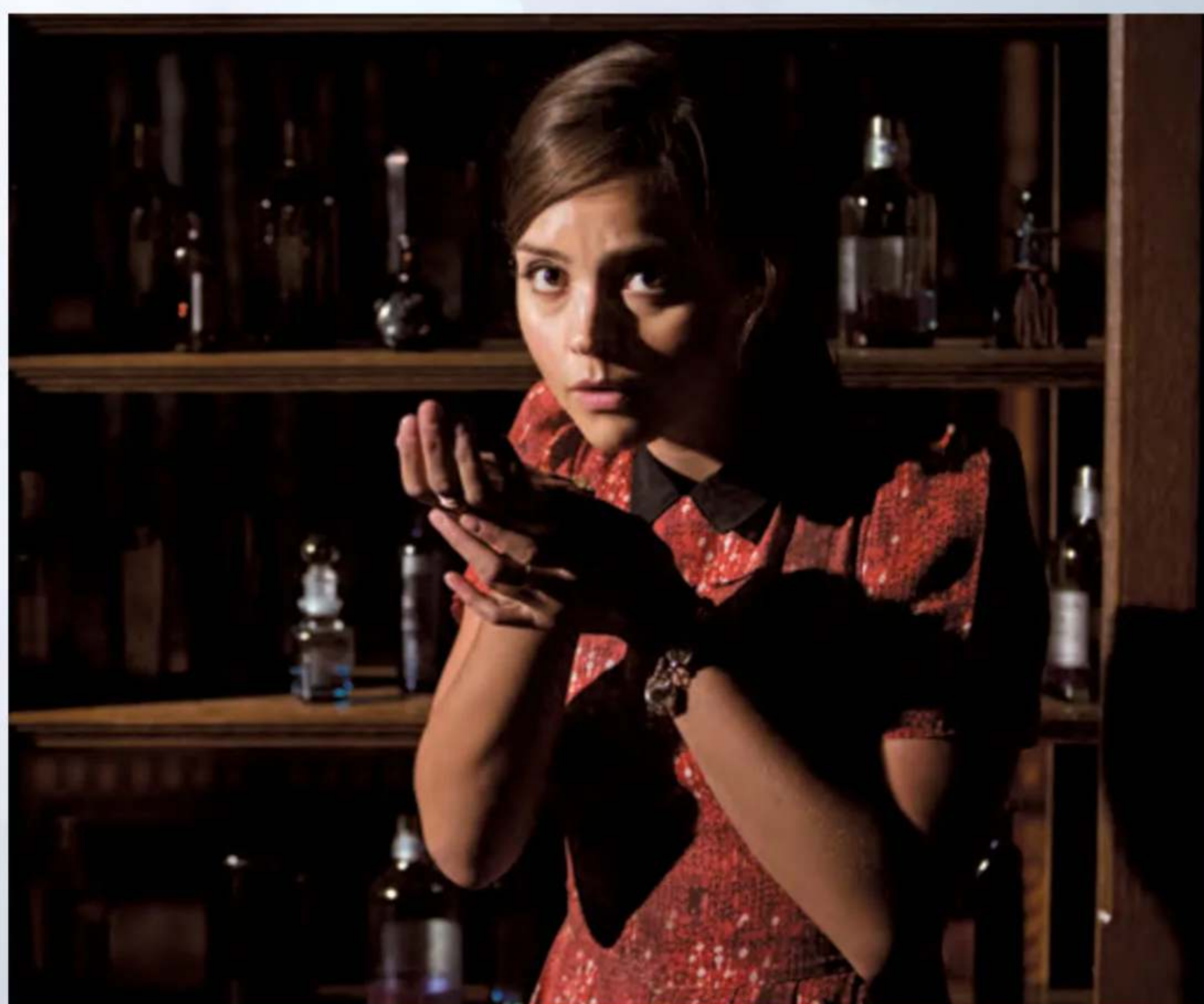
The final scene aboard the *Hornet* originally ran differently; it opened with the three brothers walking back from the scoop and taking off their protective clothing. “Here, metal-head,” grinned Bram, pushing the leftover food towards Tricky. However, Gregor pulled the plate away saying, “Proper rations for him.” Gregor then commented on his scrap of decency. The photograph on the wall was then seen to repair itself to add the image of Tricky as the Doctor’s voice was heard: “Time mends us. It mends anything.”

When Bram stripped down the console room, soundtrack snatches from earlier episodes were heard. These included the Doctor’s granddaughter Susan (played by Carole Ann Ford) explaining how she made up the name TARDIS in the very

first episode *An Unearthly Child* [1963 – see Volume 1], the Doctor’s Third incarnation (Jon Pertwee) explaining to his companion Jo Grant (Katy Manning) how the TARDIS was dimensionally transcendental in *Colony in Space* Episode One [1971 – see Volume 17], the Doctor’s Fourth incarnation (Tom Baker) commenting on trans-dimensional engineering in *The Robots of Death* Part One, the human TARDIS form of Idris (Suranne Jones) learning that the Doctor called his ship a “sexy thing” in *The Doctor’s Wife* [2011 – see Volume 67], the Doctor’s Ninth incarnation (Christopher Eccleston) commenting that the assembled hordes of Ghengis Khan could not enter the TARDIS from *Rose* [2005 – see Volume 48], Amy Pond (Karen Gillan) commenting that they were in space in *The Beast Below* [2010 – see Volume 63], Ian Chesterton (William Russell) scoffing at the notion of a police box travelling in time and space in *An Unearthly Child*, and Martha Jones (Freema Agyeman) commenting on the TARDIS’ strange dimensions in *Smith and Jones* [2007 – see Volume 54]. ■

Below:

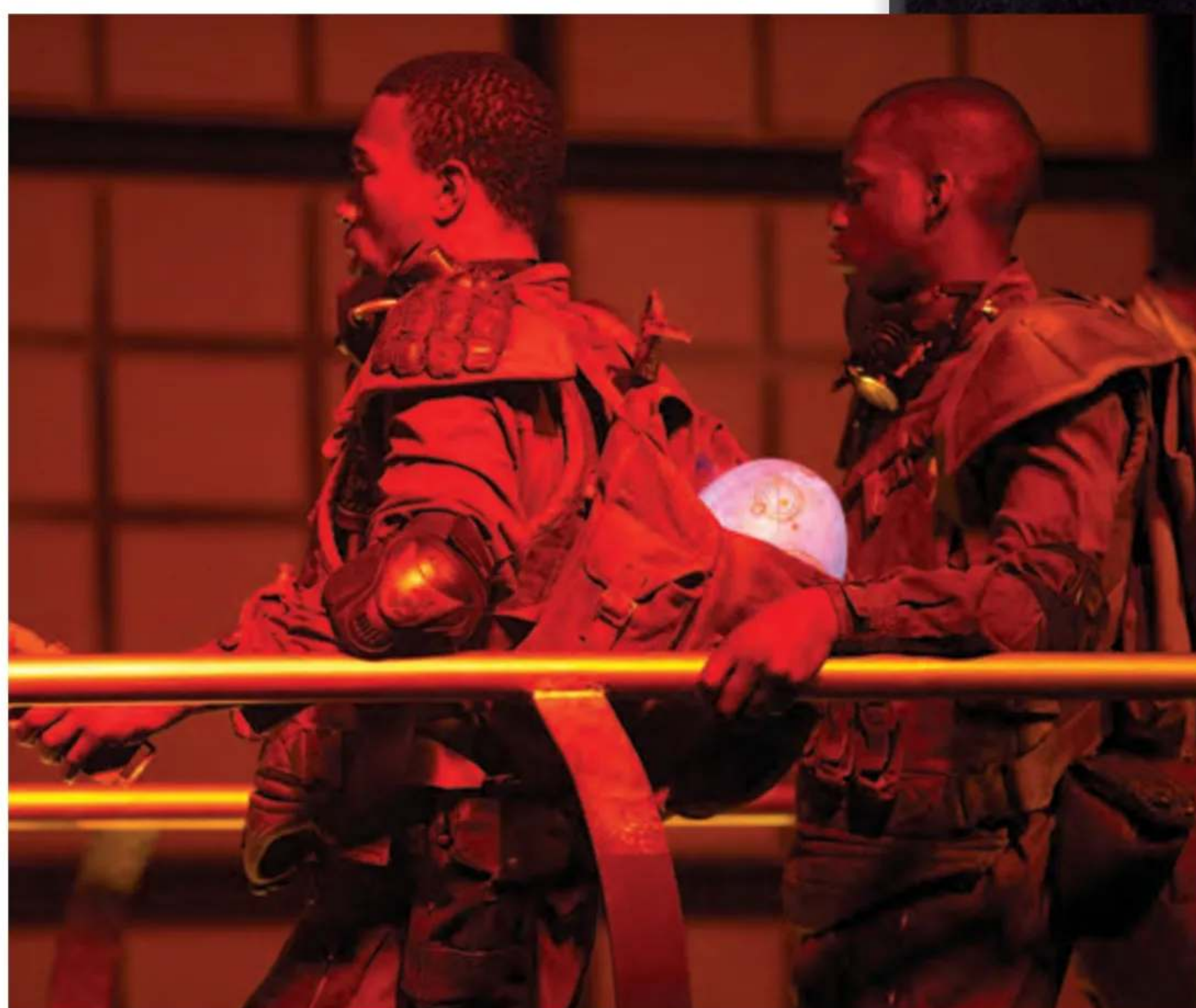
Clara discovers that secrets are buried in the depths of the TARDIS.



'MARK BRAXTON COMMENTED
THAT THE STORY 'DOES WHAT
IT SAYS ON THE TIN'.'

Publicity

► On Tuesday 23 April, the *Radio Times* promoted *Journey to the Centre of the TARDIS* as its *Pick of the Day*, with Mark Braxton commenting that the story ‘does what it says on the tin’; the programme billing was emphasised by a shot of the Doctor and Gregor, and a two-page colour feature entitled *Trashing the TARDIS* showed images from the new episode along with comments from production designer Michael Pickwood. The Doctor and Clara graced the cover of *TV & Satellite Week* which inside carried a ‘Picture Exclusive’ regarding the TARDIS sets seen in the episode. BBC America issued a new *Doctor Who Inside Look* video on Tuesday 23, with 1’01” of comments from Steven Moffat about *Writing for the Doctor*, followed on



Above:
The van Baalen brothers trash the TARDIS.

Wednesday 24 by another 1’04” edition called *New TARDIS* featuring Steven, Matt and Jenna. A 31” preview clip of Clara studying the *Red Flashing Light* was released on Wednesday 24, followed by 29” of the Doctor activating the *Self Destruct* on Thursday 25 and then Matt Smith’s 37” *Introducing Doctor Who: Journey to the Centre of the TARDIS* on Friday 26. BBC America released the 30” *Doctor Who Inside Look* entitled *Kudos to the Production Team* with comments from Matt and Steven on Thursday 25.

► *Journey to the Centre of the TARDIS* was previewed in issue 459 of *Doctor Who Magazine*, which included an interview with Steve Thompson.

Broadcast



Right:
The Doctor
looks at the
heart of
the TARDIS.

- ▶ Scheduled at 6.30pm on Saturday 27, *Journey to the Centre of the TARDIS* aired against the second half of *New You've Been Framed! Favourites* and the first part of *Britain's Got Talent* on ITV. Following transmission, the BBC website released a 3'38" *Behind the Scenes of Doctor Who* video with comments on the making of the episode from Matt Smith, Jenna-Louise Coleman, Steven Moffat and Michael Pickwoad. Sunday 28 then saw a further *Doctor Who Inside Look* from BBC America, with 31" of Steven, Matt and Jenna discussing *Clara vs the TARDIS*.
- ▶ *Journey to the Centre of the TARDIS* was reviewed by Graham Kibble-White in issue 460 of *Doctor Who Magazine*, saying: 'The revelation that Tricky isn't really an android is one of *Doctor Who's* all-time stupidest plot points'.
- ▶ "You will see more of the TARDIS more properly than you've ever seen it before," Steven Moffat had promised at the series' press launch as he recalled his disappointment over *The Invasion of Time*, "I thought that day, 'Some day! Somehow, I will do what I can to get into television and do that properly!' And that worked out."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Journey to the Centre of the TARDIS	Saturday 27 April 2013	6.30pm-7.15pm	BBC 1	44'43"	6.50M (19th)	85

Merchandise

Journey to the Centre of the TARDIS was included on 2|entertain's release of *Doctor Who Series 7 – Part Two* on DVD and Blu-ray in May 2013. The episode was also part of *Doctor Who – The Complete Seventh Series* which was released on DVD and Blu-ray in October 2013. This set included a behind-the-scenes featurette for *Journey to the Centre of the TARDIS* and a feature entitled *Clara and the TARDIS*. Music from *Journey to the Centre of the TARDIS* was included on the *Doctor Who Series 7* soundtrack album from Silva Screen in September 2013. Incidental music from the episode was also part of Silva Screen's 11-CD *Doctor Who: The 50th Anniversary Collection*, released in September/November 2014. ■



Above: The Doctor forces the van Baalen brothers to help him find Clara.



Left: DVD extras... the TARDIS set under construction.

Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Ashley Walters Gregor van Baalen
Mark Oliver Bram van Baalen
Jahvel Hall Tricky
Sarah Louise Madison Time Zombie¹
Ruari Mears Time Zombie¹
Paul Kasey Time Zombie¹

¹ Not credited in listings publications

UNCREDITED

Emma Feeney Electronic Voice
Dennis Perry van Baalen Snr (photo)
André Layne Stunt Double for Bram van Baalen
Ian William George Double for The Doctor
Charlotte Parsonson Double for Clara
Matt Humphreys Double for The Doctor
Jenny Phillips Double for Clara
Lewis Young Stunt Double for Tricky

Below:

Time Lord technology deep within the TARDIS.



CREDITS

Written by Steve Thompson
Produced by Marcus Wilson
[uncredited: Denise Paul]
Directed by Mat King
[uncredited: Stephen Woolfenden]
Stunt Coordinators: Crispin Layfield, Gordon Seed
Stunt Performers: André Layne, Lewis Young
First Assistant Director: Jonathan Farmer
[uncredited: David Mack, Grantly Butters]
Second Assistant Director: Heddi-Joy Taylor-Welch
Third Assistant Director: Delmi Thomas
Assistant Directors: Danielle Richards, Gareth Jones
[uncredited: Gareth Webb, Charlotte Lailey De Ville, Matt Redd, Louisa Cavell, Harry Bunch]
Location Manager: Nicky James
Unit Manager: Monty Till
Location Assistant: Iestyn Hampson-Jones
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Assistant Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistants: Rachel Vipond, Samantha Price
Assistant Accountant: Rhys Evans
Assistant Script Editor: John Phillips
Script Supervisor: Rory Herbert
[uncredited: Susannah Binding, Steve Walker]
Camera Operator: Joe Russell [uncredited: Paddy Blake, Martin Stephens, Richard Stoddard]
Focus Pullers: James Scott, Chris Walmsley
[uncredited: Tristan Haley, Chris Samworth, Robin Horn, Leo Holba]
Grip: Gary Norman [uncredited: James Holloway, Ellis Wyn Jones, Damien Roberts]
Camera Assistants: Meg de Koning, Sam Smithard, Evelina Norgren [uncredited: Matt Lepper, Cai Thompson, Laurence Watson]
Assistant Grip: Owen Charnley
[uncredited: Sam Reeves]



Left:

The Doctor is determined to find out the truth about Clara.

Sound Maintenance Engineers: Ross Adams, Chris Goding [uncredited: Laura Coates, Chris Hughes, Tam Shoring]
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Nick Powell, Gafin Riley, Gareth Sheldon
Supervising Art Director: Paul Spriggs
Set Decorator: Adrian Anscombe
Production Buyers: Adrian Greenwood, Holly Thurman
Art Director: Amy Pickwoad
Standby Art Director: Nandie Narishkin
Assistant Art Director: Richard Hardy
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Chargehand: Ian Griffin
Set Dresser: Jayne Davies
Prophands: Austin J Curtis, Jamie Farrell, Jamie Southcott
Standby Props: Helen Atherton, Rob Brandon
Dressing Props: Mike Elkins, Paul Barnett
Graphic Designer: Chris Lees
Graphic Artist: Christina Tom
Concept Artist: Bryan Nitch
Storyboard Artist: Andrew Wildman
Petty Cash Buyer: Florence Tasker
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
Practical Electrician: Christian Davies
Props Makers: Penny Howarth, Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Scenic Artist: John Pinkerton
Assistant Costume Designer: Fraser Purfit
Costume Supervisor: Carly Griffith
Costume Assistants: Katarina Cappellazzi, Gemma Evans
Make-Up Artists: Katie Lee, Vivienne Simpson
Casting Associate: Alice Purser
Assistant Editor: Becky Trotman
VFX Editor: Joel Skinner
Dubbing Mixer: Tim Ricketts

ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Sound Effects Editor: Paul Jefferies
Foley Editor: Jamie Talbutt
Graphics: Peter Anderson Studio
Additional Visual Effects: BBC Wales Visual Effects
Online Editor: Geraint Pari Huws
Colourist: Mick Vincent
With thanks to The BBC National Orchestra of Wales
Conducted and Orchestrated by Ben Foster
Mixed by Jake Jackson
Recorded by Gerry O'Riordan
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llŷr Humphries
[uncredited: Gareth Merion Thomas, Christian Joyce]
Costume Designer: Howard Burden
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Special Effects: Real SFX
Prosthetics: Millennium FX
Editor: Selina MacArthur
Production Designer: Michael Pickwoad
Director of Photography: Jake Polonsky
[uncredited: Simon Dennis, Stephan Pehrsson, Richard Stoddard]
Script Producer: Denise Paul
Line Producer: Des Hughes
Executive Producers: Steven Moffat, Caroline Skinner
BBC Cymru Wales
bbc.co.uk/doctorwho
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Profile

STEVE THOMPSON

Writer

Born 1967 in London, the playwright and screenwriter is Steve Thompson professionally (and credited as such on all three of his *Doctor Who* scripts) but admits he is still referred to as Stephen when his mother is cross with him.

His childhood memories include being taken to Spurs games by his dad and devouring breakfast cereal Weetabix in order to obtain free *Doctor Who* stand-up figures. *The Robots of Death* [1977 – see Volume 26] made such an impression on him aged 10 that he dressed up as a Voc Robot at a party.

In later life, Thompson became a maths teacher and was head of maths at Tiffin Grammar School, Kingston-Upon-Thames from 1998-2000. He gave up teaching to

become a full-time parent with the birth of his first son; with his wife, media barrister Lorna Skinner, going to work instead.

As a househusband, Thompson began writing at home in Welwyn Garden City with no literary training, and wrote a play which he handed to a friend. The script found its way into the hands of Mike Bradwell, director at West London's Bush Theatre who picked up on it. *Damages* (2004), a comedy set in a newspaper office, won the Arts Council's Meyer-Whitworth Award for best new play.

The interest in *Damages* led to Thompson's first television script work, writing two episodes of daytime medical drama *Doctors* (2005). He became a Pearson writer-in-residence at the Bush, where he developed his second play *Whipping It Up*, a political comedy starring Richard Wilson and Robert Bathurst. First staged at the Bush Theatre in November 2006, it transferred to the West End's Ambassadors Theatre in March 2007, where it received an Olivier nomination for Best New Comedy.

Further TV work came with an episode apiece of shortlived ITV legal drama *The Whistleblowers* (2007) and BBC comedy drama *Mutual Friends* (2008).

Thompson's next stage play was city trader tale *Roaring Trade* (2009). Performed by the Paines Plough theatre group at the Soho Theatre, given the show's title it fittingly broke box office records.

It was the earlier *Whipping It Up* that brought him to the attention of *Doctor Who* showrunner Steven Moffat, who saw the play having been invited by Robert Bathurst, star of Moffat's earlier sitcom *Joking Apart*.



Below: Steve Thompson wrote *Mutual Friends* in 2008, which also starred Claire Rushbrook (*The Impossible Planet/The Satan Pit's* Ida Scott).



Impressed by Thompson's knack for combining complex plotting with comedy, Moffat invited Thompson to join his new TV project, a modern-day version of Sherlock Holmes. Thompson wrote *The Blind Banker* (2010) for the first series of *Sherlock* and watched the series become a colossal hit. Essentially the series' third writer, Thompson modestly sees himself as Lestrade to Moffat and Gatiss' Sherlock and Watson. Thompson went on to write the second series' confounding, cliffhanging conclusion *The Reichenbach Fall* (2012) and Series Three's *The Sign of Three* (2014).

Via his obvious *Sherlock* connection, Thompson was – after much pestering on his part – invited to write for *Doctor Who* via an email from Steven Moffat which read: “Okay, the TARDIS needs you.” Thompson has written *The Curse of the Black Spot* [2011 – see Volume 67], *Journey to the Centre of the TARDIS* and *Time Heist* [2014 – see Volume 77]. The latter was co-written with Moffat, who had the initial idea of a time-travelling bank robbery.

Thompson racked up more TV credits with episodes of legal drama *Silk* (2011), the BBC remake of *Upstairs Downstairs* (2012) and Sky 1's *Sinbad* (2012).

He continued to write for the theatre, and his play examining a US court case for the Monty Python team over TV censorship, *No Naughty Bits*, ran at the Hampstead Theatre in 2011.

When wife Lorna was involved in the Leveson Inquiry, acting for News International, Thompson often watched the TV coverage and this inspired his political play *Feed the Beast* (2015) which opened at the Birmingham Repertory Theatre.

He has made inroads into international television with a pilot script written for a Guillermo del Toro series *Monster*, based on a Japanese Manga series and initially developed with US network HBO.



Thompson's biggest TV project to date has been as showrunner/executive producer on ITV period drama *Jericho* (2016). He created the series and wrote five of the first run of eight episodes. Centred around the building of a viaduct in the 1870s, its Yorkshire-based setting was inspired by Thompson's childhood visits to his Huddersfield-born mother's family.

With Thompson now a dad of five, he and his family live in Cambridge and, for part of the year, Cornwall. ■

Above:

Steve also wrote the *Doctor Who* stories *The Curse of the Black Spot* and *Time Heist*.

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DOCTOR WHO

THE COMPLETE HISTORY

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THE RINGS OF AKHATEN

On a distant world, Clara meets Merry Gejelh, the Queen of Years, who must sing to keep a god from waking. But it is a sacrifice, not a song, that is required...

COLD WAR

On board a Russian submarine, an Ice Warrior is revived, and despite the Doctor's warnings, the crew go on the offensive.

HIDE

The Doctor and Clara arrive at Caliburn House in 1974. A house that is haunted. Inside, a ghost hunter and a psychic are looking for the legendary Witch of the Well...

JOURNEY TO THE CENTRE OF THE TARDIS

When the TARDIS is taken as salvage by the van Baalen brothers, Clara becomes lost in its depths and the Doctor must find her before the ship's engines explode, destroying them all.

